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## ORAL ENGLISH IN THE HIGH SCHOOL

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WITH the passing of the "good old days" and some of the good old customs that went along with them, such as speaking pieces on Friday afternoon, reading aloud in class of what are now known as "scraps"—albeit the best of scraps they were—and the gracious interchange of real views upon real topics in the circle gathered around the family board or the evening lamp, the problem of teaching high school pupils to speak intelligently, not to say eloquently or even fluently, the English tongue is beset with difficulties other than those reasonably to be blamed upon the ever-increasing proportion of pupils who hear no English spoken in the home. The first of these customs we should hardly wish revived, with its painful renditions of *Spartacus to the Gladiators* and *The Polish Boy*, and its fruitful harvest of child elocutionists. Even the second may perhaps be spared in view of the wide range of literary wholes now available for study. But that reading aloud by pupils in the classroom is well-nigh crowded out for what seem to some of us almost sacrilegious encroachments upon that precious hour when, through the magic of a living voice the heart of a seer is made to speak direct to the heart of a child, is, I believe, a distinct loss.

As for the matter of conversation, I sometimes think that we teachers of English are engaged in a mortal combat against the world, his wife, and his son. The following is a true report of an exchange of words that I heard not long ago between a pros-

perous, up-to-date father and his only son, a lad of high school age. The boy rushed in just as we rose from an early dinner. The father, glancing at the clock, remarked,

"Late!"

"Yep, little!"

"Where've you been?"

"Movies."

"So? Which?"

"Palace."

"Good?"

"Corker!"

"What about?"

"Oh, I dunno. You'd have to see it. Why don't you drop in?"

"Guess I will. Out again tonight?"

"Yep, Gym."

"Anything special?"

"Nope. Same old stunts."

"Well, don't be out too late."

"Nope. Beat it about eleven."

What wonder if the guest then and there abandoned her chosen field!

These are difficulties common to all. Others there are, more varied, yet more restricted. One kind may be found in all schools of a certain type: classical, commercial, technical, vocational; another, in the school where courses in literature and in composition are separate units; still another in the school with a special teacher of public speaking or debating. Wholly different from any of these, but combining, perhaps, a few of the biggest problems in each, is that of the one high school in a community, under whose roof assemble children of all classes and conditions in life, representing in heritage almost every nation under the sun; the school whose course in English embodies everything possible legitimately to include under that term, together with everything else impossible to classify under any other term. As this is the type of school predominant outside of the large centers, and as it is the type with which I am familiar, it is of the work which may be done in oral English in such a school that I must speak.

The first thing necessary in planning the course is to decide what is impossible, what possible. It is obviously impossible to give any definite, graded lessons such as are so beautifully—and, I doubt not, so wisely—laid out in textbooks of oral English, on pronunciation, enunciation, voice training, action, and the rest. But we may, I think, reasonably hope to do four things: 1st, to interest these young people in themselves, and in one another, as they are related to the two worlds—the one in which they move, the other which moves around them; 2nd, to start the play of intellectual imagination; 3rd, to foster a desire for things excellent and of good repute; 4th, to develop strong, direct personalities, animated by high purpose and willingness to take pains. If, in these impressionable years, we can help pupils to acquire these powers, we shall at the same time, I believe, also help them to such habits of correct expression, of clear, forceful delivery, as are not only marks of culture, but assets in any practical business in life. The second necessity is to make sure that the course is steadily progressive, that pupils nowhere mark time. In order to be concrete, I am going to tell you how the eleven teachers in the English Department of the Manchester High School try to accomplish these ends.

We have about eleven hundred pupils. A cosmopolitan lot they are as they gather in the assembly hall on opening day; a fair proportion of native-born Americans, French, Germans, Italians, Greeks, Poles, Russians, Syrians, Belgians, a Chinese or two from public schools, graded and ungraded; from parochial and other private schools. One after another they are assigned their little corner in the one place where something continuous can be done towards amalgamation—the high school melting-pot, the English class. The process is begun at once, with two very definite aims: 1st, by creating a home-like atmosphere, through friendly talks about vacation, home interests, new impressions, and the like, to gain their confidence if not their affection; 2nd, through the best rendition the teacher can give of five poems and three short stories of her own choice, followed by a general discussion, to show the children how to get thoughts over to others simply but effectively, and how to get real enjoyment out of good reading.

Soon the class is ready for the first oral assignment, which varies according to the needs of divisions and the ingenuity of teachers. Usually, a dozen suggestions are offered. Pupils may retell an anecdote or a good joke; recite a favorite poem or a passage assigned for memorizing; discuss a topic from some study other than English; describe an eccentric or a famous person; narrate some incident in the life of a public character, living or dead; defend a hobby; retail a well-known story for an imaginary listener, as a five-year old child, a blind man, a prim old lady; discuss an invention or an event of world significance. Two pupils may dramatize a telephone conversation or prepare a dialogue, care being taken to have a suitable point developed. A group of pupils may present a brief farce, or an original dramatization of a short story or of a scene in class or home reading. Six hundred stereograph views furnish material almost inexhaustible, some specially adapted to this class being those listed under Geology, Zoology, Economic Botany, Races of Mankind, Children of the World. As the year advances, pupils give original talks, often accompanied by blackboard sketches, on some personal experience or observation; or on some abstract subject of interest to them, as music, books, friends, in dealing with which they are urged to look up and to memorize quotations from Bartlett, Benham, Stokes, and others thus becoming familiar with books they will later be glad to know about. Often a day's exercise is made more impressive by having a chairman preside, who has previously chosen his speakers and arranged a program. In most divisions, though it is not required, at least one debate is held before the end of the year. Each pupil appears formally before the class four times, and is each time subjected to the criticism not of his teachers but of his peers, who are usually far less tolerant than the teacher of *er's* and *and's*; of indistinct enunciation; of illiterate verb and pronoun forms; of voices that "can't be heard back here"; but who are quick, too, to recognize merit and to commend an effort "a good deal better than his last."

The second year marks a decidedly forward step. Heretofore, attention to vocabulary and sentence form has been incidental, but now criticism is based on the principles being taught in composition hour, where the sentence is the unit of study as



the paragraph was last year. Here again the teacher reads: the *Ancient Mariner*—no longer on our study list; three other long or several short poems; two stories—all for the purpose of arousing thought, of cultivating imagination by having pupils tell the personal and, therefore, the varied, images aroused in their minds by the pictures and situation described. All this, we believe, helps in attaining the aim of oral assignments for this year: increased confidence in self and in the power to address one's fellow-beings interestingly, convincingly. Pupils are now limited to three or four minutes, and seldom allowed to speak on subjects directly connected with literature or any other part of the English work. Athletics, science, history, current events, favorite pursuits, original monologues and dialogues, experience accounts, "that reminds me" anecdotes, imaginary interviews, social courtesies—such as the introduction of two pupils by another, with mention of some topic of common interest on which all three then converse for two or three minutes—a group discussion of ways and means for raising money for a school or class enterprise, stereographs again, and *Mentor* pictures, all afford possibilities. A class reading *The Tale of Two Cities* has just enjoyed a set of talks on the French Revolution, illustrated by stereograph and *Mentor* views. They are soon to dramatize one of the Cruncher scenes and a knitting scene. Last year corresponding divisions gave the trial scene. The day of its presentation, study pupils thronged to the room, but seats during the last hour were at a premium. The reason was evident when, after calling the regular witnesses, the daring attorney for the defense summoned Jane Addams, Billy Sunday, Theodore Roosevelt, Jess Willard, and other stars of varying magnitudes. Four times again each pupil speaks formally. Besides, hardly a week passes without several taking part in less formal exercises; all the class may be asked to prepare one or two minute talks in answer to some question in rhetoric, perhaps, or in development of some topic, which only two or three at the appointed time are called upon to give. During the study of argument at least one debate is required in each division, but pupils enjoy this so much that for two years past every pupil in every sophomore division has taken part in a debate.

By the beginning of the junior year most pupils have gained a reasonable degree of self-confidence, show improvement in construction, diction, power of appeal. Hence they are now expected to make serious preparation for the first three exercises out of the four required. They stand before the class not only during delivery of the theme but during the criticism that follows, replying to questions asked, explaining anything misunderstood, acknowledging a mistake here, defending a point there. Comments are more intelligent and searching, less trivial than heretofore, bearing chiefly upon the speaker's manner and his ability to hold attention; upon the value and interest of his subject, selection and treatment of details, sentence structure, choice of words, illustrations. Again the teacher reads, two essays and two short stories. The topics are more varied, more ambitious, of course, more interesting. Pupils following general and domestic science courses often discuss topics in these lines; boys of a scientific or political turn report on inventions, discoveries, events of national or world significance. Every pupil does at least one bit of argumentative work, either in the form of a brief persuasive address on some matter of local moment, or in a debate. Most pupils prefer to debate, but I have heard some very good speaking on such topics as Why Concord Common Should Be Made a Civic Center; Why Saloons Should be Prohibited on Amherst Street; Why the High School Should Own Its Own Athletic Field; Credit towards Graduation Should Be Given Football Players Who Have Won Their *M*; The *Oracle* (the school paper) Should Be Retained, and the like. One exercise this year approaches the extemporaneous type. Pupils are told that on some day within a specified time they will be called upon either to give their views on some topic suggested in their class reading for the day, or to tell how to make or how to do something that they are sure they can make or can do well. One day lately I heard a class talk earnestly on a question brought out by the day's essay study, of the duty of self-preservation or of self-sacrifice in the moment of unexpected calamity. On another day, all pupils in a small division, who had read a group of narrative poems for supplementary work, after five minutes of thought, spoke for a minute or two on some idea inspired by one of the poems. Among the hardest but also the most valuable

requirements in this class is the telling of a good story or a joke. I heard this admirably done in one division last week, and was pleased to note that criticism in regard to facial expression, animation of manner, self-control, was especially discriminating.

Oral themes for the senior year are assigned with great care, to secure deeper and more independent thought, or to give greater play to the imagination. They are made very practical, too. Announcements, interviews, reports of supplementary reading—often in conversation form, three or four pupils in a group, talking as people ordinarily do talk in answer to the question, "What have you been reading lately?" are made a happy means of dispensing such information as intelligent men and women should possess about present conditions, famous people, interesting books and magazines. In commercial and general divisions we try to correlate with pupils' interests in other departments, and we do much of our special study of the newspaper, the magazine, and the letter, each of which runs through a third of the year, by means of individual investigation and oral report. In college divisions, when we study the oration everybody writes one long speech for some particular imaginary audience, for some particular purpose. The best of these are delivered before the class, who in turn imagine themselves to be the special audience, and criticize from the point of view of that audience. This year we are to do, also, some extempore speaking, for which an assignment just completed was preparatory. This was done as follows. One day I asked each pupil to write on a slip of paper three or four topics on each of which, if that subject were broached in conversation with an adult who really knew something about it, he would be able to talk intelligently for two or three minutes. The slips collected, I told pupils the plan. From the topics handed in by each, I should select one, and on certain appointed days, at the beginning of the recitation, ask a pupil to speak on that one of his three, giving him only five minutes to collect and organize his ideas. Consternation reigned. "That was a trick!" "Supposed you just wanted to know what we're interested in out of school!" "Never thought I'd have to do it!" But they are good sports, and they had a deal of fun—except on the days *they* spoke. It was a most successful experiment. It put them on their mettle, brought out their individuality,

developed their sense of humor, established a spirit of good comradeship not usually evident so early in the year. The grown-up air in which many of them opened their talks with a bright or a humorous remark that put everybody at ease, was most enlightening to one who seldom hears them indulge in personal witticisms. Some of the topics were as surprising as they were interesting. One boy talked so well on *The Furniture of our Forefathers* that I am sure Sheraton and Chippendale and Empire mean more to most of his listeners than they did before. Fully one-third illustrated their talks with blackboard sketches. Some of the most attractive subjects were *Bird Hunting as a Sport*; *Should Postgraduates Be Allowed to Play on the Football Team* (a burning question with us), *An Up-to-date Laundry*, *Some of the Trials of a Clerk in a Postoffice Sub-station*, *The Manufacture of Cotton and Woolen Hose*, *The History of a Fire Insurance Policy*, *The Science of Candy-making*, *The Amusing Side of Club Life*, these six by boys working their way through school in ways suggested by the titles; *The Hardships of a Plumber*, by a plumber's son; *Something about Wireless Telegraphy*, by a boy who had recently passed the Boston examination for a first-grade operator's license; *Getting Election Returns in a Newspaper Office*, by the son of an editor; *City Playgrounds*, by a girl who was an assistant playground instructor during summer vacation; *An Eighty-mile Hike*; *Some Great Musicians of the Day*; *Habits of Chickens*. When this last topic was announced, the class laughed so heartily that for a second or two the girl called upon could not begin. The title and the speaker seemed most incongruous, for she is so scholarly that she is one of the candidates for graduation honors, and so dainty that I think her listeners expected a bookish dissertation. They got nothing of the kind! Because of a lack of workers on her father's suburban estate last summer, she had volunteered to care for the chickens, had become interested in watching them, and gave the result of personal observation, comparing their habits to the habits of human beings so ingeniously that laughter, though quiet, was almost continuous.

Criticism was alert and helpful, many questions were asked, and many different opinions elicited. Such comments as "Miss G. wouldn't have convinced me, had I been on a committee, that

a Y. W. C. A. is needed in Manchester." "First rate! I shall be more patient hereafter when I have to wait for a registered letter; I'd no idea all that had to be done." "I admired his calmness; he had to wait for a word three times, but we didn't mind because he didn't." "Burroughs seemed to be living over again his chase for that butterfly; he enjoyed it so much himself that he made us enjoy it too." "C—dropped every *ing* he came to," this gave opportunity for a little talk on ways of conquering this fault, such as making a list of twenty or twenty-five words ending in *ing* and pronouncing them daily. Next morning, after our football star had given a talk on The Eleven, the wag of the class raised a hearty laugh by inquiring, "I should like to ask C— if he has here the list of *ing* words he made out last night"; (of course, C—hadn't it here nor there) "I was going to suggest," continued the tormentor, "that he let H— borrow it." The effect of such reproof as this is far more salutary than anything the instructor could administer.

The next step in this class will be a bit of really unprepared speaking, just what I do not yet know. Later we shall have an imaginary meeting, perhaps a miniature Manchester Publicity Association Banquet, where there will be several imaginary tables, each presided over by a real toastmaster or toastmistress, who will call upon prominent citizens for remarks. The scheme is not yet decided; but we always have good times at these banquets, and some speeches really creditable. After the guests are assigned to various tables, they choose their own presiding officers, and their own situation, such as the twenty-fifth reunion of the class, at which the mayor and one or two aldermen, a famous writer or a football coach, an inventor, and other celebrities are "delighted to be present tonight." One year, when the New Hampshire legislature had just killed the woman suffrage bill, one table had its banquet in honor of the first woman governor of the state, whose really clever address was followed by one from her crushed opponent—a man of course, and a Democrat by the way—and that in turn by the governor-elect's manager, who told how he had conducted the campaign.

Debates for this class are yet to be planned. Always several plays, short, lively, are given at class affairs of one kind or another, and one or more really ambitious things, these usually

under the direction of the Euphronia, a very live literary society for the girls, aided by the members of the Forum, the boys' society, quite as live but less literary. Last year they did so well with the *Merchant of Venice* that they were asked to repeat it for one afternoon and one evening of the Shakespeare Three-Day Municipal Festival. Next Friday they are to give *The Taming of the Shrew*.

This in brief is what we try to do in English classes. Besides, all who take any course in history—and American history is compulsory in the senior year—have further practice in both formal and informal speaking.

Now you may well ask, "What do you really accomplish?" "Not very much, after all," I sometimes say to myself when I realize that the stray visitor, unaccustomed to the voices I know so well, is catching only a part of the regular recitation. "Not very much," I repeat, as I inspect written work and see that straggling, incoherent sentences still flourish in spite of all the extremists claim for transferred power of organization and expression. "A good deal," I exclaim when I compare the dignified argument carried on ten days ago by four boys at the close of an illustrated talk by one of them on the mechanism of gasoline motors with their childish efforts four years ago. They have learned to give and to take, to think quickly, to speak directly, to hold and to express frankly their own opinions but at the same time to be tolerant of the opinions of others, to bear defeat graciously or to accept victory modestly. "A good deal," I am sure, when any football boy, called from his seat in the assembly hall to say a word for school spirit at the next game, comes forward without hesitation and makes an address of which his father might well be proud. "Much indeed!" I exclaim, when the young editor of the school paper, forced by the higher cost of printing and by other circumstances, to raise the price from the traditional fee of ten cents a copy to fifteen, makes a ten-minute appeal to the classes in assembly—an audience at first wholly opposed to the decision—and, calling at the end of the talk for all to stand who will promise to buy at least the first three issues of the paper, brings every pupil to his feet, and inspires such spirit that on Friday last, when the second issue

came out, all doubt as to the future of the paper, for this year at least, was removed.

In short, what the high school may with reason really aim for, as I said in the beginning, that the high school should do, can do. First it can cultivate the habit of independent thought; make these boys and girls see that those who, called upon unexpectedly, speak fluently and convincingly, do so either because they have experienced what they say, or because they have thought it all out for themselves long before. Second, it can foster the imagination and the emotions. Third, it can turn their attention to things that make for seriousness, elevation, strength of character, and by so doing draw forth—*educere*—expression correspondingly serious, elevated, strong.

It is not an easy task, nor, always, a pleasant. Attacked in the right spirit, the planning and directing of oral English in the ordinary high school is one of the hardest, least promising parts of the work. It is hardest because it demands on the teacher's side inventiveness, enthusiasm, superlative tact, and broad sympathy, that she may through wise assignments and kindly yet searching criticism, through teaching the intelligent, effective use of what Dr. Finley called last night "those sacred things, words," kindle the "spark of the divine" which we need to see, with the eye of faith, in each of these boys and girls. It is least promising because brilliant successes are few; results are slow. We sometimes fail here because we have not that "eye of faith"; because we long to accomplish in a few weeks, a few years even, what only a whole lifetime can bring about. For the ordinary pupil in the ordinary high school, the value of oral English is not to be measured at the close of a year, as may be measured, perhaps, his knowledge of some exact science—geometry, for instance, by so many theorems mastered, so many problems solved. Not even at the end of the four years can it be justly estimated. In fact, I doubt if the best work in oral English can ever be measured. Like all that is worth most in life, its chief value is ideal, intangible. For those, then, who must in this field bear the burden of the day and the heat thereof, three things are absolutely necessary: Faith, Hope, Patience, these three, and the greatest of these is Patience, the will to labor and to wait.



## SUGGESTIONS AS TO METHODS IN RESEARCH<sup>1</sup>

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I HAVE been called. I am asked to show down. Will I please lay my hand on the table? Fate has, by one of her characteristic oddities, made me the spokesman of a cause for which I feel no especial responsibility and which, somewhat against my will, I am compelled to espouse. If there is any man in the profession of teaching public speaking who would like better than I to do nothing but teach the subject, and perform the incidental offices that go with teaching, I do not know who he is. But by a series of accidents almost terrifying in their sequence, I find myself here this morning defending and explaining the propaganda of research in the field of public speaking and allied subjects.

One real apology I must make at the start and that is that this paper is just a year too previous. It is way ahead of its schedule. What I know about research more than anybody else, is to me merely a myth. In the course of the year I shall be in a position to catch a little infection, but as yet the exposure has been entirely too brief to develop a proper culture of research germs.

### *Research Not for All Teachers*

The only sure notion that has come to me in the last few months is that research is not for everybody. An attempt to make special investigators out of all members of the profession, or of any profession, would necessarily prove abortive. All of us who have observed the lines of cleavage on university faculties between teachers and investigators, have been compelled to see that not everybody is fitted to research; just as not everybody is fitted to teach. In the main we are a teaching branch of the educational tree, and we shall always remain so. I should be one of the last ever to declare that the teacher of public speaking and its allied subjects should yield its heritage

<sup>1</sup> Given at the second annual convention of the national association, New York, December 2, 1916.

of teacher and guide. It is for this reason that I do not share the fears of some of the brethren that this movement for research is to rob us of our distinctive character and to draw us away after false gods. Our anchor is too sure and firm for any such danger. If we as a profession should ever put up with such feeble and futile teaching as some departments of education seem willing to stand for, may the Lord have mercy upon us; we are done for. Superior teaching is our safest prop.

One of the first impressions for the man who tries research is a feeling of disillusionment. It is vastly less exciting than conducting a class or working up debates or preparing programs and plays. In fact, it looks upon close view discouragingly like drudgery. Worse than this, even, it looks like trifling, like a descent from the lofty mission of leading the youth of the land up to the heights of Pisgah and showing them the promised land. The experience is like that which must have come to thousands who rushed to western Eldorados with hearts aflame and with spirits in the skies, only to find out that their daily task was scraping dirt, picking over gravel, and sifting sand out of a dish pan. It is something like going from the courtroom or the pulpit to work in a coal mine.

But this must not be taken in disparagement of the value and the need of research. It is merely meant as a frank statement of the realities of the situation. Without thousands of filterings and weighings, we should have no increase in our knowledge of chemistry and of medicine. Without a multitude of tedious, uninspiring measurements, and dreary repetitions of seemingly useless observations, we should have no advance in knowledge of physics, biology, and bacteriology.

There are many types of teachers who will not be interested in research. Anyone who has a closed system of teaching expression, debate, or speech composition, will have no interest in it. It will prove only troublesome, and not in the least helpful in the solution of his problems. The stating of new issues, and then the working out of them, is in the nature of the case, only for those who know that they are dealing with an imperfect tool and who wish to improve it. Moreover, it is not for those who look upon speech arts and practices as merely a matter of incidental training. If you honestly believe that

the whole end and aim of instruction in matters of speaking and reading is merely a clearing up of the defects of other curriculums, then you clearly have no need for research and no interest in it. Or again, if you are so constituted that you can not face a pile of statistics or a welter of figures and reports, then it will be unwise for you to give up what you are doing to try the new game.

Obviously it is also not for those whose positions exclude them from any chance to spend time on investigating. A man who is teaching sixteen or twenty—or thirty—hours a week, is not going to have much effort to give to research. That is self-evident. I worked on that kind of a job once, and I know whereof I speak. Then too, it is not for those teachers of English who side in with the notion that there can be no such thing as research in rhetoric. Rhetoric and speech matters have so much in common, with a common ancestry and much of a common aim, that if one is not meat for research, in all probability neither is the other. Obviously also, research is not for the man or woman whose real vocation is Chautauqua work or preaching or playing the political game, and to whom teaching is only an avocation. No one who already is working at two jobs can be much of a light in the field of research. And lastly, research will make little appeal to those who are content to rest all decisions upon our old friend, common sense. I can foresee that when later in this paper I make certain proposals for investigation, some will wonder why in the world we should worry about any other kind of truth than that of plain, everyday sense. Research is surely not for them.

#### *Research of a Non-laboratory Nature*

So now if our minds are eased a bit as to who are exculpated and excused, we ought to be able to face the rest of this paper with considerable equanimity. Just how many are included in the foregoing classifications is problematical; but I proceed on the assumption that there are enough left to work on. With this to support us, let us look into the possible types of investigations that can be pursued by the teacher as we find him, working at research in conjunction with his teaching.

First, though, let us relieve our minds of any illusions or phobias concerning the nature of this mysterious and terrible thing, research; the Oxford dictionary defines research as "the endeavor to discover facts by scientific study of a subject; a course of critical investigation." That is all; just an endeavor to get at the facts by means of scientific methods. But what are these scientific methods? They can be stated under two classifications. First, as to their aim, they are for the purpose of describing, analyzing, and explaining the phenomena of experience. When we have described, analyzed, and explained, we have produced a bit of truth that may—or may not—be worth something to the kingdom of knowledge. Secondly, the distinctively scientific quality of the investigation is determined by the method of getting at the data involved. Work done in the laboratory requires three conditions: first, control, or isolation of elements; second, variation; and, third, repetition. As nobody knows yet just what a laboratory of speech problems is like, we cannot say with certainty what constitutes control or isolation for investigations in speech matters. One of the first tasks of research is to find out something about our method. That it can be done, is suggested by the success of other new disciplines; say, education. Educational research is now working out a method that probably will stand the test of scientific validity. So with business administration and sociology, and others. Speech problems can do the same.

If, now, you as an individual want to know what you yourself can do, in the way of research, first take account of your special training. In what subject did you major or specialize in college? If you have a master's degree, in what line of work? Follow your training, and beyond a doubt you will find something waiting for you. Those who have specialized in literature can find some exceedingly interesting problems in the literature of speech. The method that is used in the department of English can easily be employed by anyone with a bent in that direction. Fortunately for such a one, too, the method is relatively simple and needs no special apparatus. Its chief requisite is a library—and no end of patience and willingness to work. This kind of research will be an excellent vacation occupation for some one who the major portion of the year is sequestered in a

small college or in a small town and who would delight to spend a summer at some university town or in a large city. English scholars are continually adopting this method; any of us can do it if we are inclined that way.

Critical studies of the literature of the occasional speech, debate, political campaigns, the pulpit, and the drama, are possible and fruitful. Especially in the field of acting, stage production, and the acted drama, have we an unexcelled chance for new studies. I resent it when I see this work preempted by the philologist and the literary critic—the English scholar. It does not belong to him, and is his only by right of squatter sovereignty. I sometimes think that the rush of graduate students in English to the drama is the most eloquent possible tribute to the futility of some English advanced studies. The study of the stage is vital and alive; wonderfully attractive as a subject for research. But it surely does not belong rightly to a department dominated by men whose central interest is philology. Let me express the prayer that some of our young men teaching speech subjects will take up research in the drama and bring it back to its rightful owner. The English scholars possess it simply because they found it a poor wandering waif, neglected of its rightful parents. They brought it into their house to live with its cousin, dramatic literature, but it doesn't belong there. They can show only fabricated papers of adoption, and it is high time for us to step in and take it back. Let us pray earnestly for research in acting, dramatic production, and the presented drama before the rich mine of possibilities passes to other and alien hands.

The teacher trained in history can also find profitable work. Undoubtedly most of us swallow texts on history of oratory in a purely uncritical mood. How do we know from present literature that what we accept as facts are such? We can very sanely be more critical in our acceptance of existing texts on the history of debate, oratory, acting, stage traditions, parliamentary struggles, political combats, religious campaigns, and the history of speech in general. What is more, there must be a tremendous mass of facts of interest to the student of speech that has not been gleaned at all or at best not classified and evaluated.

The same would hold of the teacher trained in economics or in political science. Each can, true to his bent, make his investigations in the field that most interests him. The economist can study the relation of economic conditions to the use or disuse of the public forum, the effect of factory and modern industrial systems on oratory and public meetings, the difference in speech conditions in the crowded city as against the country district. This you will notice is getting over into the sociologist's corn patch. But let it go at that; it will merely suggest that if we have a sociologist among us, he can use his peculiar method and get to work profitably.

Personally, if I were trained in political science, and disposed to investigate, I could get great fun out of investigating the relation of campaign oratory, to various political campaigns. There is no end of the field in which one could work; national, state, and local elections in America, and similar campaigns in the countries of Europe. The political scientist teaching speech matters need never bewail his lack of opportunity for research while such juicy picking as this is in sight. This same holds for the lawyer. Among our members we have not a few legal luminaries. What fun it would be to attend trials and court sessions of various kinds to make systematic study of the conditions and effects of speech at the bar and before the bench. For the preacher also there are golden fields ripe to the harvest. As a sample of some of the sheaves that the preacher could bring in, let him take the trail of the great and only Billy Sunday during one of his campaigns, analyze his methods, his manner of handling a crowd, his dependence upon preliminary organization as a matter of tuning his auditors. We ought to get some interesting conclusions as to the relation between circus antics and the response of the hearer. A report of the findings—rhetorical, not theological, God save the mark!—would make lovely reading, and profitable withal. There are those who simply do not see this man; for them he does not exist. They explain him by denying that there is such an animal. But he can move the multitude and can set at naught many of the most cherished tenets of the academic speaker and teacher. How does he do it and what are the realities involved? For one I am anxious to read this forth-coming article!

What the physiologist and the physician can do has been demonstrated by Blanton at Wisconsin. Experiments in testing the voice are rapidly becoming standardized; whoso will learn them can find them out and can use them to great profit. I hesitate even to suggest here even the possibilities of this field. I will leave it to Blanton, Mackey, Swift, Martin, and others to detail their methods; for I do not know them.

### *Laboratory Experimentation*

But I have not yet answered the question to which I suspect I am to be held most rigidly; that of how we may reduce problems in speaking to laboratory conditions. I repeat what I said at the opening; this paper is at least a year too early. Later I hope really to know something about the control, variation, and repetition of the factors involved in various aspects of speech. What I have to offer now is merely what the title of this paper promises—some suggestions only.

I can begin by describing what is going on in the psychological laboratory at Harvard nowadays in Emerson 27. I am working under the general caption, Conditions and Effects of Speech. I have the disposal of five groups of subjects, three or four in a group. Thus far the work has been of the most rudimentary character, and the results are not yet. What we are doing is trying to find out how to begin. We are experimenting with methods in the hope of finding out what our method is. I can give you only what we have found out up to this time.

Our first step was a simple exercise in timing readers under different conditions of reading and different situations of the audience. At the beginning we dealt with so simple a matter as finding, by means of the stop watch, the difference in time between reading with eyes on the book and with eyes glancing up at the audience from time to time. Then we changed the position of the listeners; front row, back row, middle row, strung across on a diagonal line from front to back, and timed the reader to see if there is any correlation. The results are too meagre as yet to be worth anything, though they are at least interesting. Thus far good old common sense has not been fully upheld. It would be easy enough to decide in our arm chairs



just how such experiments ought to turn out. But the results so far leave me a little uncertain as to the validity of the uncontrolled conclusion; there are some unlooked-for contradictions of common sense. But as I am not sure that our isolation of elements has been complete, and as I am very certain that the number of instances is altogether too few for a conclusion, I refrain from stating any of the results. Besides, some of my subjects might hear of them, and that would upset the conditions of the experiments. In order to keep conditions constant, the subjects must be kept in complacent ignorance of what their actions reveal.

This exercise has been varied by changing from the oratorical selections, with which we began, to poetry. Again, we measured, in another test, the number of lines of oratory read in two minutes. Most of our time, however, has been given to the reading of ten-line passages from a little collection of oratorical selections entitled, *Five-Minute Declamations*, compiled by Fobes. I chose this book because the lines were filled up fairly even throughout, making it possible to maintain uniformity in the contents of ten-line passages, both as to number of words and as to style of matter, which is very good.

Latterly we have extended the experiment in order to find out the effects upon the listener. We are trying out the effects of various distractions. First we used the device of having the listeners perform simple problems in arithmetic, like multiplying two by two, then the product of this by three, this product by four, and so on until nine, when we return to two for the multiplier and so on indefinitely. But this proved unsatisfactory for several reasons. In the first place, all that the reader could see of his listeners was the tops of their heads; and he could not help feeling that he did not have an audience before him, only multipliers who were not concerned with what he was doing. The multiplying became the audience's chief concern, not listening. The speaker was thus reduced to a distracting noise. Obviously we could not depend upon the validity of results as to the speaker's work under such conditions.

To remedy this defect we tried a new kind of a distraction for the attention of the hearer, one that we thought would make him at least look more like a real listener. Before the reading

began, the readers were given a consonant to look for whenever it occurred as the initial letter of a word. They were to count the number of these; then at the close of the reading the operator was to receive their report and record it. The substitution had the virtue of compelling the listener to look the part; he changed from merely an expanse of hair or a bald spot to an intent face, looking at the speaker with eager attention. But we found again that the attention—though rapt—was not of the right kind; the listener was not getting what listeners seek under unartificial conditions. So we added another turn. This time the listener was to report not only on the number of specified initial consonants, but on four questions dealing with the text of what was read. This we have been trying now for some weeks, and it looks thus far like a proper frame of mind for the hearer. Here are a few of the kinds of questions asked: "What is the subject? What state was named in this passage? Were there any interrogatory sentences? What proper names were used? Cite a figure of speech? Was the speaker impassioned or calm?" True, these are not precisely what we expect a listener to gather from a speech or reading, but they serve nicely to measure the power of concentration of the hearer, and that is what we are seeking at present.

To show the manner of conducting such an experiment, let me detail the procedure. The equipment needed is as follows: a room large enough to suggest a difference in the effects of speaking in different parts of the room; enough subjects to make up an audience—three will do if more cannot be had—; a stop watch; passages to be read typewritten on sheets of paper about five by eight, each passage on a different sheet (if the reader were to read from the book, he would unintentionally learn the contents of other passages and so would impair the validity of his answers to these), each passage to be numbered; a pack of cards, one for each passage, and numbered to match, on which is a set of four questions pertinent to the particular passage they match; on each card is a record of the number of times certain letters (chosen arbitrarily) occur at the beginning of words in the passage concerned. The experimenter is provided with blanks ruled to allow a complete record of what happens on each test; the number of the reader, the number of the passage to be read,

the number of each listener, the time taken up in the reading, the situation of the audience, the degree of accuracy of the listener in counting initial consonants, and the grade on the scale of 100 attained by the reader in answering the questions. The listener is provided with a ruled sheet that enables him to record the number of the reader, the number of the passage and the answers to the questions. So much for the equipment needed.

Now for the test. The reader takes the platform and glances over the passage he is to read, in order to avoid stumbling and unnecessary retardation of the time. The listeners take their places in the seats that are called for by the situation in which the audience is to be for this specific trial. The experimenter sits as one of the audience, though he does not report, being too busy with other matters. The experimenter records on his tally sheet (1) the identity of the reader—we have them numbered—(2) the number of the passage to be read, (3) the situation of the audience—their location and spread in the hall—, and (4) the manner in which the reader is to read. Let us say that subject 5 is to read passage 24 while the audience spreads out along the front row—in the A position as we call it—the reader is to glance up from time to time as he reads, which we call manner 2. When the reader has looked over his passage, the experimenter announces, "Number 5 is now to read passage 24; the reader will make sure to keep his eye on the audience as well as his paper, the situation is A2, and the initial letter is *b*. 'Ready'—then a pause of about two seconds—'read.'" He snaps the stop watch, and the reader begins to read. At the close of the reading the reader gives a signal, either striking the desk a sharp blow or saying "end" vigorously.

Then the reports are rendered. Immediately the reading has ended the experimenter calls out, "Question 1: What is the subject?" or whatever the first question may be. Then he announces question 2, and so on through the list of four. When the four questions have been answered, the experimenter takes the record of the number of the initial consonants found, records opposite the number of each listener the number of them he has found, and reduces this to a percentage basis and records the percentage of accuracy. The marking of the answers to the four questions is done later and recorded on this same sheet. This

constitutes one reading. Then we change something; either one reader for another, or the manner of reading, or the seating of the audience; all of which is duly recorded.

Those who get their greatest happiness in life from teaching, are likely to think that this is a pretty trifling thing to be doing. Maybe so; only we have the faith to believe that if we can keep to a proper scientific method and follow the leads that come to us, we shall at least find a way of doing business that will ultimately lead to worth-while results. One fact becomes more and more apparent, and that is that the only proper way of going about research is to be as slow as you have to be, and then to be very sure in everything you do. The laboratory is no place for impatient people.

#### *Some Suggestions for Experiments*

We come now to some of the suggestions promised by the title of the paper. First, let us take up some of the questions that lead to interesting possibilities in the way of method. Let us see what issues are simple enough to lend themselves to some kind of control. Here are a few by way of a beginning:

(1) Should a speaker place his weight on one foot or divide it between the two feet? Some texts teach that he should divide it evenly; I, for one, happen to possess a very violent prejudice for teaching that he should keep it on only one foot at a time. Which is right? The appeal ought to be to some kind of controlled, varied, and repeated experiment.

(2) Should a speaker restrain gesture or give way to it? Some teachers are sure he should do the one, while others are just as sure he should do the other.

(3) Does a speaker impair his efficiency by reading from manuscript? Most of us assume that he does; yet some men read very effectively indeed. Would they do better freed from the paper?

(4) Does the size of the room affect impressiveness, and how?

(5) What is the relation between the speaker's rate of delivery and the distance of the audience?

(6) What is the relation between the rate and the spread of the audience?

(7) What are the effects upon the speaker's rate or impressiveness when he sits, leans on the desk, stands in a group with his hearers, reads with his audience behind his back or to one side, stands behind a desk or without a desk or prop?

(8) What are the effects of all these situations when the speaker delivers extempore speeches, or recites from memory?

(9) What are the effects of all these conditions in (8) and (9) in different kinds of rooms—different in shape, size, height, decoration, and associative tendency?

A whole cycle of problems can be worked out beautifully with the help of a phonograph. Only in this way, probably, is it feasible to attempt to control conditions for the study of vocal methods. With a set of records rightly conceived and executed, the following type of problems can be worked out:

(10) What are the effects on the listeners of different "keys" of melody?

(11) Under what circumstances is monopitch endurable? When is wide variety of pitch most acceptable? When is the minor cadence appropriate?

(12) What are the laws of phrasing? of rhythm? of prolongation of the vowel? of speeding up?

(13) What is the relation between force (intensity of sound) and the listener's attention? What are the laws of change of force?

(14) What is the relation between quality of the voice and the feelings of the listeners? What has purity of tone to do with the hearer's ability to catch the logical meaning of the thought?

These problems would need breaking up into more minute issues before they could be used most advantageously; but that they are fruitful in the extreme there can be no room for doubt. The solution of them strikes at the very foundations of our instruction in speech and public address.

Just to suggest how much we need research in matters of this general nature, permit me to quote, from an article that appeared recently in the *QUARTERLY JOURNAL*, some flat-footed, Olympian decrees given to the reader without so much as an if or an I-think-so.

- a. "In the conveying of a message the mechanical elements are exceedingly insignificant; the idea is the thing."
- b. "Do not under any circumstances try to teach gesture."
- c. "Avoid by all means unison vocal exercises."
- d. "He (the student) should not know or hear of any error in speaking except the one he needs to correct."

How many of us agree with these oracular utterances? I take issue on every one. Others will agree with me; still others with the man who pronounced them. If we cannot agree, would it not add to our peace of mind if we could reduce them to experimental conditions and get results so definite that there would be no room left for cavil or argument or personal opinion?

Just to show that some of these problems are not out of the range of possibility for many of us, here are a few methods that can be employed by the man who wills to use them. Let him engage the services of from three to—as many subjects as he can get. He can secure them from among members of his staff, from students who have a peculiar interest in his work or in him, or from certain classes. Set hours of meeting, and keep them as punctiliously as classes. Use your subjects as readers, reciters, speakers, and listeners. Work out blank forms for recording your data. (There is no patent rule for this; it is always a matter of cut and try.) Find out, by frequent trial and error, the system that minimizes waste and yet preserves accuracy and control. Use one method until it fails or else develops into something better. Then go at it with patience and with a light heart. Schiller says all art is dedicated to joy; so is science, if it is the real thing.

Now for the problem itself. Take the matter of gesture, see problem (2) above. Train two speakers so that they recite poetry or oratory or exposition with reasonably equal degrees of impressiveness vocally, according to the best judgment of the experimenter. Record a preliminary statement of what you expect to find in good reading or speaking; not as an oracular solution of the problem, but as a basis for estimating your results. Have your two reciters commit the same poem or section of a speech. Let them recite to a group of listeners, one reciting without gestures, the other using what might be called a median number of gestures. Do not let the listeners know

beforehand what you are trying to find out. Secure from the listeners reports as to such factors as (1) the identity of the words emphasized, (2) the identity of the ideas most clearly impressed, (3) the acceptableness of the style of speaking. Get judgments by having the listeners grade the readers on some such scale as  $-4$  to  $+4$ . By alternating the order of presenting gestured and ungestured passages, a result could be determined as to the ability of the listener in grasping the theme, the subject, and specific facts connected with the subject-matter. Record would have to be kept of the places where gestures occurred, and the effects could thus be studied. I feel sure that any one who tries this with any degree of patience and attention to detail will find it full of fruitful results.

Then there is that interesting problem about the weight of the body and the feet. With two properly devised scales, a speaker, and an audience, one could work out a very pretty little experiment. In this case it would be best to get an audience that is naive on the subject, one that has no pet notions one way or the other, that can give judgments of preferences without any previous set of the mind. Let the speaker read or speak with one foot on one scale and with the other foot on the other scale. Let him express a sentiment with his weight balanced between the two; get this balance by the scales. Ask for reports from the audience as to whether his posture carries the right meaning to them in the light of the sentiment or thought expressed. Let them grade on a scale of  $-4$  to  $+4$ . Be sure to have the reports secret; otherwise the social factor will enter and upset your results. Then have the speaker stand with one foot bearing down on one scale, the other foot merely resting its own weight on the other scale. Get reports on each position and record them, together with the identity of the passage, the number of the speaker, and the distribution of the weight as registered in pounds on the respective scales. Change position, speakers, audiences, sentiments, and types of literature, passages, distribution of weight, and you have as neat an experiment as a seeker after truth could wish for.

Here is another that would reduce to something like quantitative terms an old, old subject of dispute—the concentration of the speaker's mind on what he is saying. Some of us have this settled for all time right now; but if we are going to dip



into scientific methods at all, we shall have to go the limit and try everything, even if in the process we should happen to kill one or two family pets or a community sacred cow. The experiment in question would be on the effects of distraction upon the speaker or reader. As the subject reads, have him do some simple problem in addition, or let him count some initial consonant in the passage he is reading. This will serve to decentralize his thought. Then let him read the same passage without the distraction. Vary by putting the distracted reading first and then the undistracted first, but do not let the listeners know beforehand which is which. From listeners get reports as to the words emphasized, as to subjects and predicates, as to words that bear an important relation to the significance of the text. The operator can study the passages and invent questions to fit the case. Many trials would be needed to reduce the results to uniformity; but they surely would be profitable of good results. If a dozen men should take up this problem and work on it for a year or so, we should have some interesting light on the old, old question as to the occupation of the speaker's mind during speech. There is more in it than can be settled in an arm chair, I feel sure.

These "suggestions" are lengthening into a program, and that is far from the purpose. My only hope is that they have been explicit enough to show that the thing is possible—to those who care to try it. That we have to come to this is as certain, to my way of thinking, as it is that we shall keep our place in the world of education. In fact, I look upon the two as synonymous. No research; no favor in the eyes of educators. We occupy a delightful position among disciplines, but the test of its permanence is in our willingness to do in Rome what all good Romans do. We may long and sigh and pine; but presidents and deans are not moved that way, sad to relate. They are becoming pretty stony-hearted toward all who conclude not to make serious and persistent efforts to increase the kingdom of knowledge. I get just as peevish over some aspects of this as anybody possibly could; but we face a stern fact, and I for one am ambitious to see the profession make the best of the situation and play the game according to the rules; this year's copy. Only thus, I firmly believe, shall we know the truth; and the truth once found, will, in very deed, make us free.

## ACADEMIC PUBLIC SPEAKING<sup>1</sup>

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WALTER PATER, in the introduction to his *Renaissance Studies*, says that the only value of the attempts to define beauty lies in the suggestive and penetrative things said by the way. It is the hope that some suggestive and penetrating comments may be made upon my remarks that gives me additional pleasure in presenting them. The late Josiah Royce, in the *Spirit of Modern Philosophy*, says a sharp distinction must be drawn between a student's person and his teaching. The person, he says, must be respected according as he meant well; the teaching must be tried without mercy. And I shall be content to have my statements attacked in such a fashion.

Professor Woolbert, in the *QUARTERLY JOURNAL*, almost dealt a death blow to all my ambitions by declaring that I am not modern. I belong to the age of Greece and Rome he says. It is a terrible thing not to be modern. It is almost the worst thing that could be said about a man. But I recall Bernard Shaw's remark about Ruskin. It was easy, he says, for Ruskin to declare that it is better to die than to do an unjust act, for dying is a very simple matter; but when it comes to determining what justice is, there is a difficulty. It is easy to condemn a man for not being modern, but to determine what it is to be modern, that is another matter. Professor Woolbert says the modern trend in education is toward specialization. In my articles I have opposed specialization. Therefore, I am not modern. What could be simpler? But Havelock Ellis<sup>2</sup> has pointed out how dangerous it is to assume that all the forces of society are moving in one direction. To say that the last few years have witnessed a trend toward socialism is true, but it is also true that the nearer we get to a common basis for the settlement of our property problems, the nearer we get to individual freedom in settling our personal problems. It is as true to assert

<sup>1</sup> Given at the Second Annual Convention of the National Association at New York, December 2, 1916.

<sup>2</sup> *Task of Social Hygiene*. Chap. XII.

that there is a trend toward individualism as toward socialism. And I wish to submit for your consideration the assertion that any movement toward specialization must be accompanied by a corresponding movement toward generalization. Analysis must always be accompanied by synthesis. The progress of the nervous system in its evolution from the rudimentary forms may be said to be a progress in specialization, in differentiation. New end organs are developed, and each organ has a function of its own. Put parallel with this increasing differentiation of the end organs is a grouping of cells into a complex central associative organ. And the animal which has the most highly specialized organs for the reception of stimuli also has the most wonderful brain for associating these impulses. Now I am well aware of the incompleteness of the argument from analogy, but I believe I am not carrying the figure too far when I say that the highly specialized sciences are the end organs of society for the reception of stimuli, and that this very development of the sciences makes all the more imperative an adequate associative and interpretive organ. Therefore, I beg leave to state that it is possible to be modern and yet refuse to become a specialist.

You may agree with me thus far and yet deny me a "place in the sun," because you will say that this function of interpreting and associating the facts derived from the specialized sciences belongs to philosophy. This is true. And yet you will agree with William James's dictum in his *Problems of Philosophy* that "a man with no philosophy in him is the most inauspicious and unprofitable of all social mates." No man who is a bore in private is likely to prove fascinating in public. All the technique in the world will not make a successful speaker out of an uninteresting mind. And a man with no ability to see the significance of things can never have an interesting mind. This associative, interpretive ability is a *sine qua non* of Public Speaking. Have none of you ever wept over the young man with a fine physique, an impressive voice, who has won the state oratorical contest and yet who, because of the narrowness of his intellectual horizon, will never again rise to such heights of fame?

But you ask, are we as public speaking teachers to assume the burden of the whole educational system? You will quote

Browning's Bishop Blougram's sentiment that "my business is not to remake myself,

But to make the best of what God has made."

Our business, you will say, is not to remake students, but to make the best of them as they come to us. You will probably agree with Professor Woolbert that our responsibility ends with the process of unloading—with the load we have nothing to do.

Which argument leads me to fundamental questions in the teaching of public speaking, or in the teaching of anything. When I become ambitious enough to attempt to formulate fundamental questions, I find they are likely to assume some such form as this: (1) Just what is the state of things as they are (2) What would be the state of things as they ought to be (3) How can we cause things as they are to become things as they ought to be? Now it is obvious that the nature of a journey is largely determined by where you start from and where you go. And it is equally obvious that we can never agree upon methods of teaching public speaking until we are agreed upon both our starting point and our aim. In answer to these questions I want to make a few observations which will serve us as a common starting point—or a common quarreling point. Under the state of things as they are, as matters of fact, I will state the following. (1) We are teaching public speaking for the purpose of producing public speakers. (2) We are teaching public speaking not as a part of a professional course, as for instance a course in salesmanship, a school for professional readers and impersonators, or as a part of the preparation of graduate students in professional training, but as a part of an avowedly liberal course of instruction. (3) We are teaching college or university students a small proportion of whom enter school with any active intellectual interests. (The proportion may vary with the culture of the college constituency.) (4) In spite of our liberal pretensions we are teaching in a period when specialization has proceeded to such an extent that many teachers are interested in little beyond their own subjects. Many teachers never dare to wander beyond their own subjects for fear of being considered unscholarly. The student gets very little encouragement in any department to increase his interest in any other department. Our college faculties are constantly losing in community interest.

(5) The actual result of this state of things as they are is that only an infinitesimal proportion of students at the time of their graduation have any desire for what Matthew Arnold called the disinterested pursuit of perfection.

From things as they are let us go to things as they ought to be. You will note that I have credited ourselves as teachers with what I consider legitimate motives under the heading of things as they are. Now if things were as they ought to be, the students who come to us would have a background of at least a moderate amount of reading and general information. They would be students with some definite desire for self-improvement, students with enough intellectual vigor to speculate occasionally upon the interrelationships of their courses, so that this beginning of a philosophic attitude would provide us with interesting minds to work upon. They would be students with enough energy to exercise their brains occasionally just for the fun of it, students with enough interest in public speaking to be willing to do hard and disagreeable work, if necessary. With such students we could look carefully to our methods. Our problem ought to be a problem of guidance with at least a part of the motive power furnished by the students.

In addition to the different type of students in this world of things as they ought to be, what a different type of faculty members we ought to have for a favorable development of students as speakers! Instead of the specialists who are careless of elegance in language, we would have men who would not accept papers written hastily, poorly, and incorrectly. We would have men who would demand intelligible and well spoken answers to questions, and every class where recitations are conducted would be a class in public speaking. An excellent presentation of this position has been made by Professor Judd.<sup>1</sup>

When the teacher of Public Speaking turns from his world as it ought to be to the world as it is, it is in much of Hamlet's mood when he exclaimed to his mother, "Look here, upon this picture, and on this."

Now if any one wishes to accuse me of being an impractical idealist I reply that the proof of my realism is that I desire to

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<sup>1</sup> *Psychology of High School Subjects*, p. 164.

base my teaching upon things as they are, and not as they ought to be. And every teacher who looks the situation squarely in the face must realize that a great part of the problem in transforming things as they are into things as they ought to be lies in (1) stimulating interest in Public Speaking as an intellectual pursuit (not merely to win contests) and (2) to act as a sort of associative department to establish relationships between the closed compartments of knowledge that make up a college course, and thereby do something to create what, for want of a better term, I have called an interesting mind. This we must do before we are ready to begin the teaching of public speaking in a formal way. To try methods before we have done this is a sheer waste of energy.

My charge against the technical expert is not that his methods and facts are not valuable or necessary, but it is that he tends to overlook the whole problem of arousing intellectual curiosity; the interests of his students are directed more to how they say a thing than to what they say. I should like to make a whole speech upon the subject of technique in college teaching, showing how a large amount of it violates every principle of psychology in regard to immediate and derived interest, and how it is a return to the Herbartian psychology. But the task assigned me is to point out somewhat specifically what is the field of what I have called in a previous article the general specialist.

In doing this I can only draw upon my own experience. I do not claim to have remotely approached the realization of the intellectual ideals I hold for the teacher of public speaking. I cannot even claim to have been to any unusual extent successful in my teaching. I can only set forth what I think a Public Speaking teacher ought to mean to college students and how I think a man may go about it to accomplish his end.

The freshmen at Huron are required to take Public Speaking two hours a week for the first half of the year. My first meeting with them is usually a written quiz—a general information test, an inquiry as to their interests outside of required studies, and as to their reading habits. Periodical reading is usually the first thing I emphasize and insist on. I hold them to account for a knowledge of the *Atlantic*, *The North American Review*, *the Nation*, *the New Republic*, *Literary Digest*, and *Current Opinion*.

In order that they may not read them with a feeling that they have done their whole duty in so doing, I assign many special articles in various other periodicals. I have them report on these, without notes. To have always on hand live material I find that I cannot do less than to read regularly in addition to the periodicals named the *Yale Review*, the *Unpopular Review*, a couple of the educational magazines, the *Scientific Monthly*, *Drama*, *Poet Lore*, *International Journal of Ethics*, a couple of art magazines, (the *Seven Arts* seems promising) the *Hibbert Journal*, and of course the *Century*, *Harpers*, *Scribners*, and the *Independent*. I make it a habit to brief and file away articles of exceptional interest; and I take my most valuable material from these articles, because I have some enthusiasm over them. It is idle to assign chapters in a book on the value of general reading if the teacher is not a constant living example of the pleasure of reading. I try to conduct the course in such a way that the freshman will come to know the joy of living with ideas.

This attempt to emphasize content and broaden the interests of the students has a bearing upon the critical methods of the teacher. I have found adverse criticism before the class usually does more harm than good. Flattery is even worse. I have found it most profitable to confine my own remarks largely to the subject matter of the speech. Add interesting bits of information which will make it evident that there is much more to the subject than the student saw. Or else ask for information in such a fashion that the student will see that you are interested in what he says as well as how he says it. It is necessary, of course, to keep technical points in mind: but one can so cover them that these points will never seem to be ends in themselves. Of course, to give an individual assignment to each one of say seventy freshmen, and to be sure that you are better informed on any one of the subjects than the student will be after he has completed his assignment, means a tremendous amount of reading for the teacher. But I am convinced that it pays. And if, at the end of the semester, the students have in a measure conquered their nervousness and self-consciousness, and if I occasionally see them reading good books and magazines just for the pleasure of it, I feel that the course has justified itself.



The second semester a three hour elective course is offered in the interpretation of literature. This course is usually elected by a small enough number to make informality and personal acquaintance possible. In this course I begin by emphasizing the joy of good talk. Conversation is presented as having all the possibilities of an art. Some twelve or fifteen essays on conversation are assigned. Stories of Dr. Johnson, of the Holland house, of the Lambs' Wednesday evenings, of the French salons, and various famous conversational gatherings are stimulating. Then for two or three weeks we read aloud in class a number of essays of the intimate conversational type, with particular attention to the colloquial elements of speech. Some few of Charles Lambs' essays are well adapted to this—though his sentences are quite frequently too long to talk well. Some essays I have taken from the *Spectator*, *Rambler*, *Tatler*, etc. A. C. Benson is a charming essayist of a chatty style. Holmes, Mr. Crothers, the contributors' club essays in the *Atlantic*—in a hundred odd and unexpected sources I collect these conversational essays. We never analyze them, except when they won't talk well. Then I have an excellent opportunity to emphasize the identity of the laws of speech and writing. In this period I usually get enthusiastic over the progress of the students. Then I attempt to stimulate a love for poetry. I use some of the material in Dr. Curry's books. My own selections are based on the psychological principles back of the attitude toward Dr. Fell. Old John Donne, Robert Herrick, Amy Lowell (occasionally), Browning, Edgar Lee Masters—I wander wherever I please, the whole aim being to persuade the class that poetry is to be loved and is worthy of serious study. Then I give a few lectures on elementary principles of esthetics and we discuss the various arts in their relation to each other. In my search for material for this course I have been led to the conclusion that the majority of books of selections published are a standing indictment of the good taste and literary knowledge of our profession. I have been compelled to waste many valuable hours making my own books with a mimeograph and loose leaf notebooks.

In the sophomore year I give a three hour elective in the Forms of Public Address. I do not depart much from the usual course of study here, except that I believe that oratorical style

is much better gained by assimilation, by a soaking in of the atmosphere of oratory, than by composition or analysis. I find the student will have his ambition stirred much more by reading the letters of G. W. Curtis written from Brook Farm than he will by analyzing a double climax. In the class debates I find that there is sometimes ground for the criticism expressed in a recent letter to the *Nation* (which the *QUARTERLY* answered) and which has been better expressed by Dr. Sheldon in his history of student life and customs.<sup>1</sup> It seems well, when winning can be lost sight of, to indulge occasionally in opinionative, interminable sorts of questions, in order to awaken the minds to the joys and dangers of the paradox—the kinds of subjects Stevenson mentions in his talk and talkers—the Great Man theory of history Art and morals, Inheritance of acquired characteristics, etc. Here again a wide range of reading is imperative, for it has been my experience that a teacher who knows only the formal side of the debate loses the respect of the students. They come to think that he cares for nothing but form and then they fail to give form its rightful value. In these class discussions I always regard the acquiring of any new intellectual interest as of equal importance with improvement in formal argumentation.

The other two courses that I give, time will not allow me to discuss. In the junior year I give a Tennyson and Browning course, sometimes supplemented by other poets, and in the senior year a modern drama course. I find that the amount of reading demanded by these courses is so great that I cannot specialize. Perhaps, after another ten years, when my fund of accumulated knowledge has commenced to grow, there will be time for minute investigation. Until then, I fear I shall have to depend upon Professor Woolbert and his kind.

Professor Woolbert has accepted as a definition of a professor "one who finds and teaches truth." That definition seems to me to be almost a stroke of genius. But when I think of finding truth there often comes to me, instead of a vision of graduate schools these lines of Browning's Paracelsus:

"And men have oft grown old among their books  
To die, case-hardened in their ignorance, \* \* \* \* \*  
While, contrary, it has chanced some idle day,

<sup>1</sup> *Student Life and Customs*, p. 210.

That autumn loiterers just as fancy free  
As midges in the sun, have oft given vent  
To truth."

Now, of course, I do not suppose that these "autumn loiterers" are going to solve many problem in the psychology of Public Speaking. But the fact remains that it just as necessary for the public speaker to be an autumn loiterer as it is to be an expert in psychology. I would not want to seem to be lacking in awe of the wisdom of the graduate schools, but one cannot read President Lowell's reports to the Harvard Overseers without a feeling that knowledge has not grown in proportion to the money and equipment placed at the disposal of students. To have the National Association, then, lay the stress upon research, does not seem to me to be the quickest path to recognition, to say nothing of service.

But if one will not be a specialist, absorbed in his own studies, to the possible neglect of students, shall he become altogether and wholly a pedagogue, extremely faithful and conscientious as a teacher, correcting with painstaking care numberless briefs, criticising keenly every effort of the student, and expending all his reserves of energy in making his students work? Such a one, I suppose, has his reward; but it is likely to be in heaven. And I am deterred by the conviction that we teach too much. I recall some of Gibbon's letters to his mother concerning the disgraceful laxity of instruction at Oxford while he was there and then I think of the men that came from that period, and I begin to believe that the greater influences of a college or university are the voluntary associations with men and books. I do not mean this as an excuse for loafing; but somehow it seems to me to be greater to make an undergraduate want to make a speech than to tell him how to make it.

The men who influenced me most in my college days were men whom I never thought of as teachers, but as men. The President of our college says little about public speaking, but he is the most powerful influence toward the development of it, by his own example. You recall Professor Winter's dedication of his book to President Eliot. The teaching by example is always

more powerful than the teaching by precept. You remember the line in Browning's "In a Balcony"

"Let us be the thing they look at."

The climaxes of of George William Curtis are pretty largely meaningless without the life of George William Curtis, the style of Wendell Phillips, which was so ably analyzed in the last QUARTERLY, is only another reminder that "the style is the man." Oratory cannot be separated from biography, and the business of becoming a public speaker is too large to be bound within the limits of the specialist.

C. H. W. to L. E. H.; a rejoinder.

Mr. President, I take it that I am entitled to the first rebuttal. I hold in my hand a message from the future; first in the form of a card from the Congressional card catalogue, and, secondly, a review from, say, the *Nation*, or the *New Republic*. Permit me to read them. First, the card from the catalogue: "Hunt, E. L. *A Method of Teaching by Current Topics*; contributions to the problem of how to teach public speaking; New York, 1918; pp. 338." And now the review: "This admirable little text is a greatly needed compilation of the best in current literature, together with suggestions as to the method of applying it to the problem of making an interesting speech. It is especially valuable for encouraging good reading and effective expression in college students. Those who teach the subject of speech composition will hail with joy the results of Mr. Hunt's researches and experiments; and we are sure that the book will have a wide sale. Moreover, it will prove a great step forward in the attempt to discover the best method of teaching effective public speaking. Mr. Hunt's careful and painstaking investigations will go far toward relieving his profession of the common charge of indifference toward scientific treatment of its peculiar problems."

## STORY-TELLING IN HIGH SCHOOLS

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THE story had its origin far back in the twilight of the world. Before the art of writing or book-making—even before the days of runes and picture writing—there were story-tellers, saga-men, skalds, rhapsodists, bards, and minstrels, who by word of mouth have handed down much of our literature through the centuries. They were unconscious teachers—members of the most ancient and honorable profession in the world. They taught history, religion, ethics, and folk-literature. Each was in himself an itinerant teacher and preacher.

Story-telling in its earliest days was the spontaneous expression of what the teller had heard and seen and felt. Insofar as the modern story-teller is actuated by the same impulse, so nearly does he approach the ideal and practise the most natural, entertaining, and artistic form of self-expression.

It is the function of the educator to inspire and stimulate in the young a desire for experiment. A spontaneous interest is better than one which is the result of prodding or coaxing. The youth cries out for self-expression; his feelings run away with him; his tongue trips in its effort to keep pace with his feelings; his voice is inadequate as an instrument of expression, and does not respond to his demands; he lacks the poise that is the result of experience and of harmony between mind and body.

Story-telling can be so presented to the youth that his interest in it will be spontaneous, and in its practise he will, if wisely guided, acquire a conscious self-mastery. Through the medium of story-telling the student acquires a conscious power to do a definite thing. This is poise. Many students lose self-consciousness to such an extent that they enjoy watching the effect of what they say upon their audiences. The telling of an occasional story by an occasional pupil, as an incidental part of the work of some other course of English, will not serve the purpose of a separate course in story-telling, where each pupil tells a definite number of stories each semester, and where the story as a dis-

tinct type of literature, with its unique and universal human appeal, is made the basis for numerous relevant discussions.

If the story-teller does not interest and entertain he has failed. A study of the means by which an audience is interested and entertained opens up for discussion and investigation the whole field of effective oral expression, including the technique of speech, voice development, manner before an audience, mental attitude of the speaker, and the choice and organization of material.

In one of the Chicago high schools there was an insistent demand from pupils in the oral expression department for classes in public speaking. An effort was made to differentiate the work of such classes from the work of oral composition and debating carried on in the English classes. Out of this effort there grew the formation of a number of classes in story-telling. The pupils in the audience found the stories more interesting than the average extemporaneous speech. The speakers themselves were more interested in the stories, and found them quite as easily available as material for speeches. At first there were strange programs. Lively discussions arose at once as to what kind of stories were suitable for telling. It was discovered that the humorous story did not always provoke mirth. On the contrary, it often met with cold disapproval. The fact that a good story is often spoiled by poor telling gave rise to a consideration of the story-teller's motive, and an inquiry as to the possible means by which he might accomplish his purpose.

All of the work of the first semester was devoted to meeting these problems. This work included a study of effective reading of prose and verse, and of the technique of speech, the details of which were taken up for discussion as the need for them became apparent to the pupil in his efforts to read a selection of his own choosing.

It soon became clear that story-telling had some inherent problems of its own. For example, many stories that one might enjoy in the reading did not move fast enough in the telling to hold the listener's interest. It was found that the story with a simple plot, a minimum of character analysis and detail, and a maximum of action and vivid description was the most satisfying to the audience. It then appeared that we must either

rewrite our stories in a form suitable for oral delivery, or find stories that already conformed to these requirements.

There came a sad day at last when there threatened to be no recitation because no one was prepared with a story. The very last pupil called upon electrified the class and threw it into a momentary uproar by telling the story of the Three Bears. He began it as a joke, but finding that I took him seriously, finished it in good form, as he had told it many times to his little sister. When he took his seat I expressed my interest and approval, and called attention to the fact that here was a boy who was getting daily practise in effective speaking.

At this point everyone wanted to talk at once. There was much discussion about the practical uses of story-telling. It was apparent that none of the pupils had any idea of the vast extent of the world's great store of story literature. Of its significance in the development of the mind and character of the individual and of the race they were, of course, entirely ignorant. Magazine stories, detective stories, jokes, and the like were for the time quite forgotten in discovering the significance of classical fables, folk-tales, fairy-tales, myths, legends, fanciful modern stories, and modern hero tales.

The home libraries furnished a limited amount of material for our use. Fifty carefully selected volumes of children's stories, loaned by the Chicago City Library, were of great value to us. The pupils were given a typewritten list of sixty inexpensive volumes, and were permitted to provide themselves with their own choice from this list. It is not easy for the uninitiated to make a wise selection from the flood of children's books now on the market.

My classes include pupils of such varied ages and temperaments that we cover the entire field of story literature in our search for material. We have tried various experiments, one of which was to have all pupils use the same book—a collection of popular short stories. This was unsatisfactory. Because of the limited character of material to be found in any one book, a pupil would frequently read the entire contents in his search for a story that interested him. By the time he had found one and was ready to tell it, the majority of the class, having also read the entire book, he addressed an audience whose interest was already



sated, and their bored expression was enough to dampen the ardor of the most enthusiastic member of the class. Eventually we undertook to collect a library of our own which would be suited to our special needs. Each pupil contributed the price he would ordinarily pay for his own copy of any book used by the class. My story-telling classes have contained more than a hundred pupils each semester, and for the use of each of these pupils there was soon available, at the cost of only a single volume, a carefully selected library of more than two hundred volumes of the best short stories, including folk-tales, fairy-tales, myths of many nations, and classic short stories for older people.

The members of my story-telling classes are allowed to exchange books as often as they like. At first each pupil avails himself of this privilege to the utmost, and I keep a record of these exchanges. Sooner or later he gets hold of the kind of intellectual food best suited to his appetite and powers of assimilation, and his final choice is generally a pretty fair indication of his temperament and the stage of his intellectual development. This is not always the result of his study of literature in his English classes, where much of the material given him as a matter of course is beyond his powers of comprehension. I recently heard a teacher of English say that she got better results with her freshman classes when teaching the unity of the paragraph, by using the physiology textbook as a basis for discussion, because the average book of literary merit prescribed for the course was beyond the comprehension of the average freshman, while the physiology textbook was written for freshmen, with careful attention to their degree of development.

In the nature of the case the story is not difficult to comprehend, both because of the appeal of the subject-matter, and because of the simple style used in its telling. This makes the story material especially valuable in helping the student to attain poise and freedom from self-consciousness. Many of the members of my classes have acquired a degree of confidence that enables them to do their work with both pleasure and enthusiasm.

Every home needs an intelligent story-teller—one who not only knows the ethical and educative value of stories, but who also loves the fascinating old stories for their own sake and takes delight in telling them over and over again, just for the joy of

giving pleasure of a fine and lasting kind. This need for the story-teller is being recognized in many quarters. Story-telling is given as a special course in all kindergarten colleges and library schools. In a nurses' training school in Michigan all the nurses are required to take a course in story-telling. Many normal schools offer special courses in this subject. Schools of training for social service and Sunday school workers have recognized the value, not only of a knowledge of story literature, but also of the ability to tell a story effectively.

I believe the teaching of story-telling in high schools is of primary importance because it gives the student a chance to take hold of the world's great literature at a place where it interests him, and furnishes a motive for reading. As the pupil's capacity for appreciation grows he will instinctively reach out for the kind of literature for which he is ready. It is astonishing how slight is the grasp many young people have of the ideas presented to them in their English classes, mainly because their background of general information in regard to things literary is so very thin. It is astonishing how few children know even *Æsop's Fables* and the Grimm and Anderson fairy tales. It is apparent that their minds need more simple and imaginative grist to grind than that to which they are accustomed, because the majority of them come back to my classes for a second and third semester of stories. In order to make the work both interesting and profitable to such students, it is approached from a somewhat different angle each semester.

Some of my pupils tell children's stories, while others use the great masterpieces of short-story fiction. The latter are more difficult to prepare because they must be condensed, and in many cases they lose their literary charm in the process. The more mature pupils, without suggestion from me, after some practise in telling children's stories, go back to the telling of stories for grown people with noticeably increased power.

The overcoming of self-consciousness is the first problem of the public performer in any line of oral expression. The teacher must deal with this problem indirectly in most cases. When a pupil suffers inordinately from this weakness, it is my practise to give a serious talk on the foolishness of being the victim of an idea—an unfounded fear. This should never be done until

the pupil, in an atmosphere of entire friendliness and sympathy, has been led to confess that it is only the general idea of ridicule that terrifies him. This fear is a spiritual weakness and must be dealt with in a reverent manner. With patience and sympathy such pupils may be induced not only to forget their fears, but to ask for vigorous criticisms of their work, and to accept such criticisms without resentment or loss of confidence. Pupils frequently tell me that they forget themselves in the interest they feel in the story they are telling.

The student learns new words and consciously improves his sentence structure as a result of his search for material and his practise in story-telling. The close study needed to learn a story and tell it with confidence brings about this result in spite of the fact that the pupil undertakes to learn only the salient features of the story and tells it later in his own words. The repeated exercise of learning a story and remembering the sequence of events is a good preparation for acquiring a mass of details on any subject. Simple as the story form is, the work involved in preparing for story-telling is not incomparable to that of the logical arrangement of the material for a speech. What these pupils really learn in the work I have described is the feeling for order in statement. Long before they are conscious of these improvements within themselves they are visible to me in their daily work. The more advanced students in my classes actually rewrite stories of real literary merit, which in their original form are too involved for telling. The rewriting of such a story, with care not to rob it of its plot or point, or of its literary style, is not a negligible task, and the style of the student certainly cannot suffer by such an exercise.

As a means of self-expression, of developing the individuality of the pupil, and of helping him consciously to exercise his power to address and interest an audience, I believe that story-telling has no superior. From the teacher's standpoint it has many advantages in the availability of a mass of varied and interesting material—material so varied and interesting that, with intelligent help from the teacher, each student must ultimately find unlimited matter to his liking, no matter what his temperament, or preparation.

Preparation is always power. He who would master the weakness born of fear must be ready. The story-teller must know his story so well that, when called upon to tell it, he can forget that he is looking into the eyes of an audience, in his study of the interest and pleasure he sees written there. To know a story well enough to tell it effectively it must have been learned a long time before the telling. It must sink into the mind and come to the surface insistently when the demand is made. It must come with an overwhelming desire to be expressed. For this reason I tell my pupils that they must always have at least one story ready to tell and another one ripening in their minds for future use. I never let a pupil tell a story if he feels poorly prepared, or if he is ill, or if he has taken a sudden dislike to his story. Under such circumstances he will not do himself justice and the experience may be fatal to his self-esteem. He must take pleasure in the telling of his story because his own feeling about his performance will be communicated to his audience.

Since the whole object of this work is not so much the production of a perfect performance as it is the spiritual growth and mental poise of the pupil he should be permitted to recite only when his performance will add something to his self-confidence and to his sense of accomplishment. I have asked my pupils if they consciously try to produce a definite effect upon the audience; if they study the faces before them as a teacher does. If a teacher sees a puzzled or bored look on a child's face she knows that she has either failed to make herself understood or has not won his interest. One pupil answered that she was obliged to think of her story and had no time to study the audience. Another said that she was sure her audience was interested because the pupils always sat right up and looked right at her when she began to talk. She added that if any pupil showed a lack of interest she tried to make that pupil look at her by talking directly to him. With a knowing smile she said, "It always works." This girl is not yet fifteen years old and is in her third year of high school. She has repeatedly held an audience of sixty-five children from five to twelve years old through a forty minutes program of stories—a feat that has often taxed the abilities of older and wiser performers. One boy on his first appearance before the class made a desperate effort to begin his

story, but his tongue was paralyzed. With a look of unutterable relief he finally muttered, "I give it up," and dropped into the nearest seat. After class I had a personal talk with him, making light of his fiasco, and advising that he prepare a short story for the next time. He thanked me cordially. When the class met again he asked me to be sure to call upon him for a story. I did so and he told an *Æsop's* fable with fair results. His second recitation was a fairy story. His third effort was a Greek myth. This increasing ambition was due to his rapidly growing self-confidence. He had won a tremendous spiritual victory. This boy was anything but shy among his classmates outside of school.

Story-telling has become a vital subject to many of my pupils whose interest in it has led them to study to become kindergarten teachers, children's librarians, and social settlement workers. They have needed no encouragement and but little direction from me to induce them to take advantage of opportunities to use their newly acquired power to give pleasure. They have told stories to children in the hospitals, the library, and recreation centers, the home, the Sunday school, and at children's parties. Story-telling in the home and at children's parties, especially, has acquired a new impetus.

My classes made an ambitious effort when they undertook to provide a daily story-hour for the children of a recreation center. The mothers of most of these children worked by the day and the children were not supplied with any organized play or other occupation to fill the hours after school. In pairs and threes my students arranged to provide half an hour of games, followed by half an hour of stories. The audience at this center consisted of from fifteen to twenty-five little girls between the ages of three and ten years. The programs were made out in advance and a careful list of all stories told was posted where all students could consult it. Numerous unprepared and uninspired ladies had made unsuccessful attempts to tell stories to these children, who had a delightfully independent habit of leaving without ceremony when their interest lagged. Because of these misdirected efforts the edge had been taken from their pleasurable anticipation, and it became necessary to use stories so powerful in their appeal that a new and livelier interest would be aroused. My story-tellers were stimulated to do a great deal of reading in order to find

just the right stories to serve this purpose, and the response on the part of the children was a joy to the girls who tried the experiment. These girls learned that they must hold the children by winning their attention and interest, not by commanding them to keep their seats. Otherwise the little audience arose like a flock of birds and fluttered noisily away. The children themselves at once realized that they need not listen to the old stories if they used their privilege of saying "We have heard that before." In six weeks this group of children acquired to a remarkable degree the power to listen quietly. They soon dispensed with the games entirely, and begged for stories the minute the girls appeared. Within a month from the time this story-hour was established the list of different stories told had grown to more than a hundred. It is safe to assume that these girls had read more than five hundred stories in their search for this material. The size of this list and the fact that it was posted prominently in the classroom were undoubtedly important factors in stimulating the search for new stories. It may not be the best thing for little children to have new stories every day, but it is unquestionably good for the story-tellers.

The branches of the Chicago City Library are not always supplied with librarians who have the time to tell stories. This fact afforded an opportunity for several girls in my classes to prepare and deliver a series of story programs at one of these library branches. The audience here varied with the weather conditions, ranging from twenty to sixty boys and girls under ten years of age. The telling of stories of real merit to this group was a joy and inspiration to all concerned.

The preparation of the teacher of story-telling is never finished. On the general subject of story-telling there are from a dozen to twenty books of varying degrees of excellence. They deal chiefly with the question of what stories to tell in the home, the kindergarten, the library, and the school. The problem, however, is as much one of adapting the stories to the age, experience, and intelligence of the child as it is a consideration of his accidental place in his environment. The teacher of high school pupils should not only be familiar with all these points of view, but she should also know the special problems of the story-teller, and be familiar with stories most certain to



appeal to boys and girls in their social and club life. To know the mass of literature available for all kinds of situations is the work of a lifetime, for it includes the entire history of the human race. The teacher of story-telling cannot be too thoroughly acquainted with the subject of child psychology from the kindergarten age through the age of adolescence. She will also need a thorough preparation in the practical technique of oral expression, because she must furnish constructive criticism in order to get satisfactory results. This preparation may be acquired by private study with specialists, and by attendance at one or more of the better schools of expression. From this point the teacher must work out her own salvation, for in no school of expression is our public school problem as yet fully understood or appreciated, and it is certain that no one private instructor will grasp the high school teacher's peculiar problem.

Story-telling has a technique of its own, whatever its purpose. The teacher of story-telling should not only have a definite standard by which to judge the performances of her pupils, but she must possess constructive ideas and be ready with a remedy for every weakness shown by them. In my classes I encourage mutual criticism by the pupils. If these criticisms are unjust or unintelligent or if they touch upon some physical defect that is beyond the control of the performer, I remove the sting by criticising the critic and showing the class wherein lies the value of learning to criticise, as a basis for intelligent self-direction. The constructive ideas are always kept uppermost in these discussions, otherwise criticism might easily become carping and destructive of the self-confidence and ambition of the speaker.

Whatever else may be included in his motives it is certainly the desire of the story-teller to be impressive. He may wish to provoke laughter or stir the sympathies; to inspire a wish to be generous, or clean, or prompt, or gentle, or honest, or kind to animals, or considerate toward age and weakness; or he may seek to stimulate the reading of certain books on heroism, or travel, or adventure. All educators should be interested in story-telling, for it is the most effective vehicle available for moral and spiritual instruction. One must never forget, however, that the first story-tellers were entertainers, not teachers.



The rights of the story as a legitimate appeal to the imagination and to the emotions must not be lost sight of in an effort to make it serve a utilitarian purpose. As I use story-telling it affords an ideal means of self-expression for adolescent youth. More than a third of the total number of pupils who have taken my story-telling course have made frequent use of their newly acquired art before real audiences outside of school.

Story-telling is the oldest and most natural outlet of humanity for the expression of fancy, of ideals, of all those intimate experiences which lie close to the heart because they are life itself. The interest in the story goes back to the times before the existence of articulate language, when men made rude attempts to write in pictures upon the rocks a record of their deeds, and to this day everyone loves a good story.

## A QUESTION OF METHOD<sup>1</sup>

JAMES LAWRENCE LARDNER

Northwestern University

*Ladies and Gentlemen:*

WHEN I came into this assembly room yesterday President Winans greeted me as the man of mystery because my subject, "A Question of Method," is so conveniently broad that I am free to talk about most anything from the method of teaching infants how to walk to the method of teaching college seniors how to make a creditable after-dinner speech. You know from the program which he sent you some weeks ago that the indefiniteness of my subject got hold of him for he states that "what Professor Lardner is concealing under his title is a mystery." And now in introducing me he places emphasis again on the mystery of the subject. This should certainly suggest to me that my first duty is to tell you what I mean by a question of method, so I shall reveal the mystery at once.

The specific question to which I wish to direct your attention is this, the practical problem of teaching students to influence an audience. Please note that I say *practical* problem. My experience leads me to make this limitation of the question. I find that a mere knowledge of the principles and theories of speech-making will not give skill in speaking. It is the old problem that confronts every teacher who desires not only that his students shall know *how* a speech should be made but that they shall be able actually to *make* a good speech. This semester I have a class of fifteen young people who can tell me all about the laws of attention that are specifically applicable to the construction of a speech, for I have required them to read Professor Winans' excellent book in which these laws of psychology are clearly and tersely stated. But not more than two of the fifteen can make a first-class talk that will hold an audience for fifteen minutes. This is no criticism of the text for it does

<sup>1</sup> Given at the Second Annual Convention of the National Association, New York, December 2, 1916.

all that it was planned to do; it adequately discusses principles. These students must make a practical application of these laws to secure practical results in speech-making in the classroom. They know that, as a rule, an audience will involuntarily attend to the unusual, to the novel, to the unexpected, to the concrete rather than to the abstract, to the clear rather than to the obscure, and that the hearer will listen to anything that appeals to his wants and desires; but these facts and principles and many others which they must know and which they ought to understand thoroughly are not a part of their working capital. That is, all this information about what will hold the mind of a hearer is not usable. It has not yet given the student the interesting mind that Professor Hunt spoke about yesterday, the public speaker's mind that knows just that material and method of construction that will get hold of an audience. The question of method, then, to be still more specific is this, what can I do to get my students to choose the right speech material for a specific audience and so to arrange this material that it will hold the attention of that audience.

May I explain my viewpoint a little further? It may be well enough for the student of economics or for the student of history to wait until after graduation to learn to use his information in doing the work of the world, but I am fully convinced that one of the great purposes of a Department of Public Speaking is to get practical results now, *skill now*. I can hardly ease my conscience on this matter with the theory that if the student learns the principles and laws of speech in the classroom, all this skill will come to him some time in the future through his experience before men in real life. This half-truth should not lead us into a neglect of the practical side of our work. If we limit, our speech-training to give the information about speech-making, in my judgment we omit one of the great purposes of our work—training for skill. I make a special point of this just now because of what we are doing at Northwestern University in enlarging our work in Public Speaking. We are adding some courses that are largely informational and we are changing others to meet the desire of the scholar who wants not only the ability to *do* but an adequate explanation of *why* he does so and so. In our readjustments we hope, however, that

we shall not reduce our work merely to discussions of *how* to influence an audience and of *how* to use the voice but that we shall always strive to teach men and women to speak with power before a crowd.

Let us now turn to the problem of teaching students to influence an audience, the definite question of method. What kind of work in the classroom will aid in securing practical results? My answer to this question is a report of what I am now doing in one of my classes to give students skill. In this particular course, in the first semester, the purpose is to study the question of speech-making largely from the standpoint of controlling the mind of the hearer. The query constantly before the student is, how can I master the mind of the listener. To find a full answer to this question, we go to psychology and study attention, emotion, action, and the crowd; but you will remember that the point of method before us is that of making a knowledge of psychology result in skill.

One of the first things I do in this class is to give a practical demonstration of the fact that some speeches hold attention better than others. This is the test. I read part of a speech to them, usually the introduction, then a little later in the period read it again omitting the elements that have power to grip the mind. For example, upon several occasions I have used the opening of a college oration on "Insurgency." First, as far as possible I make my approach to the class the natural approach of a speaker to an audience. That is, I do not announce a test of any kind, or that I want their attention for any special purpose, but I say simply that I shall use a part of the hour in presenting a few paragraphs from an address on "Insurgency." Then I deliver the following introduction.

"In the Senate of the United States there was a battle. Two opposing forces met. Each had its leader; one from the West—simple, earnest, powerful, direct—a man of the people; the other from the East—silent, austere—the careful steward of corporate combinations. The man from the West, the late Senator Dolliver from Iowa, threw down the gauntlet in these words: 'I hope the Senator from Rhode Island will remain here a few minutes.' Mr. Aldrich evaded, 'I am engaged elsewhere.' But Dolliver pressed him further, 'I want to engage you here.' And then it was that Dolliver pointed out with irresistible satire, that Aldrich's knowledge of the tariff was based upon data presented by the hired experts of protected industries, that the

schedules of the Payne-Aldrich bill were based upon information furnished by the tariff beneficiaries. Jonathan P. Dolliver is dead, but the spirit of Dolliver lives. It is the spirit of the West. It is the spirit of the frontier—the spirit of progress. And as this spirit of western democracy moved Dolliver, so it is today taking hold of a people, North and South, East and West. It is the spirit that dominates the Insurgent movement.

My theme tonight is Insurgency! Insurgency is a movement to overcome oligarchical tendencies which threaten our Republic. A battle of the people with a monster—artificial, corporate, soulless—with a monster that knows no party lines, that has its Aldrich in Rhode Island and its Bailey in Texas; its Gallinger in New Hampshire, and its Taliaferro in Florida; its Smoot in Utah, and its Johnston in Alabama; with a monster that wields a mighty power and threatens to control our government. Insurgency is a struggle of the people, by the people, for the people, to gain control of government.

I wish to say right here, that Insurgency does not threaten business as business. It welcomes and lends hearty encouragement to combinations that systematize industry and aid in production. But Insurgency is hostile to any form of organized business which seeks to control government and oppress the people."

After speaking these lines, I say to the class that I should like to introduce this subject again. Then I read the introduction omitting the first paragraph. Immediately after the second reading I ask the class to write a description of the effect on them of the two introductions. I look over the papers and report at some later meeting. A year ago, in a class of ten all said that the first introduction held attention better. Some of the reasons given were, the clash of opinion, the vividness, the action, the suspense, the concreteness, and the intimate personal episode. This fall in a class of twelve, nine stated that the first reading held the mind better.

The following are typical comments given on the first introduction. "It aroused curiosity as to the outcome of the episode." "The incident of the controversy between the eastern and western Senators serves to arouse interest; it makes a human appeal, in contrast with the rather formal style of the second introduction." "I was immediately interested by the speaker bringing to our view the fact that there was a fight on in the Senate." "The first introduction aroused my curiosity. I felt an interest in the controversy in Congress." This test serves to impress upon the students the fact that there is a real, practical problem of controlling the mind of a hearer, and that their

own testimony supports the fact. After a few exercises of this kind, they approach the psychological study of the audience with zest and with definiteness of purpose. My problem as a teacher is now to help them apply the principles of attention, of emotion, and of action, to the task of making effective speeches. The following are some of the practical means used to accomplish this end.

When we were studying the laws of attention a few weeks ago, a certain United States Senator came to Evanston to deliver a campaign speech. This was a good opportunity for practical study, so I required each student in the class to attend the meeting and to write a brief report on how the Senator managed his audience. Here are some of the class comments. "About one fourth of the audience arose and left. Many of those who remained were asleep. Personally, I had to force myself by frequent exertions of will power to listen." "The speaker did nothing to rouse interest but everything to put his audience asleep. He spoke in a monotone with an occasional shout. He read occasionally and took his time in finding the place. It was a lecture without life, without fight, without enthusiasm. I stood it as long as I could and then left to sleep in bed." "He held attention best when using illustrations to show the miserable conditions in Mexico. This was due to the fact that he was specific." "He held attention very well during the first half of his speech but failed during the latter half." "One reason for his failure to hold attention was the fact that he would make an abstract statement, and add that he would give the illustration later; then when it was given the audience would not be able to connect the illustration with the abstract statement." "The speaker talked a great deal about abstractions, such as national obligations, liberty, and the rights of citizens."

These reports opened the way for a free, lively discussion of the speaker and of his audience. As you see, the general verdict of the class was that the Senator was dry and uninteresting and that he had an abstract, lumbering style. At the time of our first class discussion, it seemed rather strange that the Senator should make such a dismal failure. He was a Republican in a Republican stronghold, before an audience of at least three thousand people. They were eager to hear him

discuss a live topic that he knew from personal observation—"Mexican atrocities, and how the Wilson administration had bungled affairs in Mexico." We afterwards learned this. The Senator had been a decided success in his speech on the same subject before the Hamilton Club in Chicago. But his political advisers said to him, "Senator, tomorrow night you speak before a high-brow audience at Evanston. Beware! Adapt yourself."

He evidently followed this advice with the result that in his effort to be logical and intellectual he was abstract and uninteresting. This experience of the class was very, very valuable, for it served to impress upon them more deeply than a discussion of our textbook or the lectures of the instructor, the fact that a public speaker must know his audience and adapt his material to it. Principles and theories get into the real life of the student when he sees them applied in the world about him. Such studies as these make the work of speech-making a life problem. When the young student understands this, his interest grows. He can readily see that whatever he does in the future—whether he preaches or teaches, whether he sells bonds or beef-steak—he will be at the task of influencing men. He sees that this specific work of the classroom is a definite preparation for the business of living among men—the business of controlling the other fellow.

There is really no limit to the practical work which may be done with students if the teacher is awake to the speaking of the day in politics, in the Church, and in society everywhere. In this course we study the problem of influencing men as it is now, not as it was with Demosthenes or Webster. For example, last January President Wilson made a speech-making tour of the West to talk preparedness. His speeches were reported in the Chicago papers and thus gave us a good chance to study how he adapted his material to different audiences. We could study what he said at Milwaukee that seemed to fit the crowd there; what he said at Chicago that was especially appropriate, and what he said at Des Moines that was particularly adapted to that locality. After the class had examined these speeches, my directions bore added weight. It meant something definite for me to say to Mr. A. "Write a speech to get money from the audience of the First Methodist Episcopal Church of Evanston for the



slum sufferers of Chicago," and to Mr. B. "Write a speech to secure funds for the same people from an audience in a small rural Church one hundred and fifty miles south of Chicago."

There is another effective class exercise that I take great pleasure in and that the students really enjoy. I frequently require them to speak before an audience composed of students from other classes in the Department. A week ago yesterday three of them spoke to a group of seventy-five on subjects of their own choice—Mr. A. on the hackneyed topic—"The Value of a Purpose," Mr. B. an "Burns of the Mountains," and Miss C. on "Irrigation in Utah." The problem before them was this—hold the attention of the audience for fifteen minutes. I desired not only that the speakers should have the experience of appearing before an audience other than the regular class but that they should know the effectiveness of their speeches from the testimony of the listeners. To accomplish the latter purpose I gave the following directions to our student audience. "First, as far as possible let your attitude be that of a hearer under ordinary circumstances when he listens to a man talk on a topic of the day. Second, write a brief review of each speech after you leave the room. State what you like about it and what you do not like about it. If you haven't anything to say do not invent something. Hand in your report to your instructor in Public Speaking at the next regular class session. Third, which speech do you like best? Why?"

Note that I did not ask them definite questions—such as which speech is the most interesting, which holds your attention best. It seemed wise to leave them free to say what they wanted to say in their own way. Notwithstanding this caution an objection to these directions may still be raised. It may be urged that they place upon the hearers a slight responsibility which might lead them to give attention to the speaker irrespective of the merits of his address. My experience is, however, that when these directions are properly guarded they do not interfere materially with a free report upon the effectiveness of the speech. Better results might be obtained by making the requests at the close of the program instead of at the opening. Then the hearers might be more likely to have the attitude of an audience under normal conditions.

Eleven of the eighteen reports examined voted for Mr. A. who talked about "The Value of a Purpose" and seven for Mr. B. whose subject was "Burns of the Mountains." Their comments are interesting and will be decidedly suggestive to the class at our meeting next Tuesday. The following are some of the most valuable comments on Mr. A.'s work. "Mr. A.'s speech interested me very much because it applied so well to me. It made me think and think hard." "His speech had a point to it—directly concerning us as young college students." "Mr. A.'s speech was interesting and sound. His examples were interesting and his thought had good unity so it held my attention." "His subject was interesting and I could follow him with little effort." "The examples and quotations were appropriate and interesting." "His subject was the most difficult and yet he handled it most successfully." "He seemed to take an interest in his subject, while the other speakers seemed to be talking only as a matter of routine." Here are some of the characteristic remarks on the work of Mr. B. "Mr. B. had a delightful way of beginning. His audience immediately felt in sympathy with him." "Fine introduction!" "The introduction seemed to be the best part of the speech." "Humorous tales were very refreshing to the listener's mind." "At first he was interesting and his voice was pleasant but his speech became monotonous." "The delivery was too lifeless." "He did not show enough energy. He seemed rather listless." "I would even say he was lacking in pep." The following indicates the impression Miss C. made upon the audience. "The speaker had to deal with a dry subject but to make a dry subject worse, there was too little preparation put on it. The speech was incoherent." "She seemed to be 'fussed' and didn't say what she meant to say." "Her speech soon became a bore. She gave a mass of statistics all of which were uninteresting." "Uninteresting at four-thirty P. M."

The judgment of this student audience was good. Mr. A. held attention best throughout his speech because he presented vital, concrete material in good form and because he spoke with vigor. Mr. B. gripped attention in his introduction but he could not sustain it. He lacked life in his delivery. Miss C. was poorly prepared, her material was uninteresting and not well

arranged. Judging from my experience with other classes, I am certain that these students will read these reports eagerly and that they will profit by them. After seeing such pointed criticisms from an audience, students desire another public appearance for the simple reason that they want to make good with the audience.

Ladies and Gentlemen, I have reported some of the schemes I am now using in my attempt to solve the problem of teaching students to influence a crowd. I need not say that as a study in methods no elaborate system has been presented. That was not my purpose. I set out to tell you what I am doing to give young people skill in handling an audience. I shall be satisfied if my experience encourages others to keep vigorously at the practical business of teaching college students how to speak effectively.

## PUBLIC SPEAKING IN NEW ENGLAND COLLEGES<sup>1</sup>

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THE growing interest in spoken English may be one more of those educational fads which have afflicted the youth of America. This interest may become permanent provided it rest upon a sound pedagogic basis, and provided the teachers be qualified to give the necessary instruction. Have we at present a substantial basis and have we the qualified instructors? Before we can venture an intelligent answer to such questions, we ought to examine the present status. This being a special session of the New England Conference, the examination may be confined with profit to conditions as they exist in New England.

As a first step in determining the pedagogy of spoken English we will inspect the catalogues of the various colleges. Such an investigation may be helpful, unless we have lost faith completely in the veracity of catalogues.

Very shortly after beginning our researches we discover that the makers of curricula have not been unanimous as to the department in which vocal English should be placed. In twelve colleges it is included under the general heading "English." Five call the subject "Public Speaking." One labels it "Oratory and Voice Culture." Another just "Oratory." A variant is found in "Public Speaking and Oratory." In some of the colleges the students meet with "Reading and Speaking," "Spoken English," and "Rhetoric and Composition," "Science and Art of Expression," "Special English," and "English Language and Literature." Simmons College for women seems to give no course at all; while Holy Cross refers to the subject as "Elocution." Thus we find eleven different titles for the departments in which instruction is given in some parts at least of the field of reading and speaking.

<sup>1</sup>Read at a special session of the New England Public Speaking Conference, Harvard University, August 16, 1916.

Turning next to the courses offered, we find a wondrous variety. For convenience, two groups may be made arbitrarily: one labeled Public Speaking and the other Interpretation. Under the first heading "Public Speaking" seems to be the favorite. With this title the teacher has great lee way; he can impart instruction in voice, platform deportment, interpretation, extemporaneous speaking, oral expression, oratory, study of speeches, forms of public address, elocution, declamation, and argumentation. The details of the courses, often mentioned, such as intonation, articulation, poise, clear thinking, gesticulation, and so forth, are so numerous that they need not be mentioned. Three of the colleges are not satisfied with plain "Public Speaking," for they offer "Advanced Public Speaking." One goes so far as to give a course in "Occasional Public Speeches."

A second favorite heading in New England is "Argumentation and Debate," although seven colleges give "Argumentation" separately. Six colleges mention courses in "Debating," two in "Debate," and one in "Advanced Debate." As a tempting combination one college presents "Oratory and Argumentation." Eleven institutions do not mention "Argumentation," among them being three of the women's colleges. For some reason "Argumentation" does not appear in the Harvard catalogue, although "Debate" does. In the Yale yearbook neither "Argumentation" nor "Debating" are mentioned. Yet at Harvard there teaches George P. Baker, author of the textbook on "Argumentation and Debate" which led the way toward the establishment of courses in our colleges. At Harvard began the annual game of intercollegiate debating with Yale. It is to be presumed that somewhere in the courses of Harvard and Yale, probably in the composition courses, instruction is given in argumentation.

Leaving this favorite line, we are in danger of being submerged by the variety of courses offered. At one college "Oral English" may be taken. At another the students are introduced to "Logical Speaking." There can be found plain "Declamation," "Principles of Oratory," and "Extemporaneous Speaking." One can take his choice of "Reading and Speaking," "Public Address," "Public Addresses," "The Forms of Public Address," "Oratorical Writing and Extemporaneous Speaking," and "Composition and Oral Expression." If the ardent student

is not satisfied, there are provided courses in the "History of Oratory," "Demonstrative Oratory," and "Forensic Oratory." All told, Public Speaking appears under twenty-three titles.

Swinging over to the interpretative phase of spoken English, we find a bewildering variety of attractive courses. One may be initiated into the mysteries of "Reading" or of "Elocution." If inclined to dramatics "Shakespeare" is ready, together with "Development of Dramatic Instinct," "Dramatic Action and Characterization," and the "Interpretation of Modern Plays." For those who are particular about the sound of their voices ample training is provided. The catalogues mention "Voice and Expression," "Vocal Expression," "Advanced Vocal Expression," "Imagination and Vocal Expression," "Voice Training," "Training in Speech," and "Voice Training and Expression," both primary and advanced. When the mechanism of speech has been sufficiently trained, it is presumably fitted for the interpretation of literature; hence the introduction of "Vocal Interpretation," "Interpretation of Literature," "Vocal Interpretation of Literature," "Vocal Interpretation of English Prose and Poetry," "Oral Interpretation," and "Interpretative Reading." In some of the colleges the discovery has been made that in addition to the voice the whole body is concerned in speaking and reading, whereupon a course in "Body and Voice" is developed, and another in the "Body as an Agent of Expression." Finally, one ambitious college offers a course in "Methods of Teaching Elocution and Oratory," a course which seems to be confined to coaching prize speakers and graduating parts. Glancing over the interpretative phase of the subject one discovers that twenty-two different titles are employed. By this enumeration we perceive that New England educators, in their attempts to describe the courses which use the speaking voice, have forty-five expressions.

Drifting now from the courses to the hours allotted for recitation, we find the catalogues revealing a striking lack of unanimity. Some colleges allot a course one hour a week for a semester, some two hours, and others three hours. Some permit one hour for two semesters, some two hours, and others three hours. One offers one-half an hour a week throughout the entire four years. Reduced to percentages, 44% of the courses

are granted one hour per week, 30% are given three hours, 25% receive two hours, and 1% is allowed one-half an hour.

When such remarkably different standards as to time exist we may be sure that the conditions for admission to the courses will also display great variations. In some of the colleges a course on the part of Sophomores and Freshmen, mostly Freshmen, is required. Only one college demands work of Juniors and Seniors. With a large number of the colleges some course is required, while the other courses are elective. In many, all the courses are elective. A few make the subject a requirement in certain departments. Finally, in giving credit several colleges offer courses for which half credit is given, while at least one college has in its catalogue a course for which no credit is given.

Holding in mind now the present chaotic status of the curriculum, we are ready to bear down upon the number of students that a teacher is supposed to instruct. Without access to the books of the colleges no definite information on this point can be obtained. We can, however, make inferences, probably faulty, based on the number of teachers employed and the number of students in attendance. It is interesting to note that one college with an attendance of 3300 has two teachers. Of these one must have some leisure, for he also teaches in a neighboring college. Many teachers of speaking fill in their spare moments by instructing in composition. The number of students admitted to classes seems to be unrestricted, except in one college where a division is limited to ten. A prominent institution assigns five teachers to 4500 students. Evidently no plan has been worked out in New England as to the number of teachers required or the number of students who should receive instruction, nor is there any agreement as to who should take the subject.

If this lack of plan and lack of agreement indicate academic freedom, then that desirable state is further indicated by the happy circumstance that the teachers have apparently had full control over the naming of their courses and in determining what they will teach and how they will teach. Typical cases are found in Dartmouth and in two women's colleges. Dartmouth offers courses in "Declamation," "Argumentation," "Debate," "The History of Oratory," "Demonstrative Oratory," and "Forensic Oratory." Apparently no attention is paid to voice development



or to the interpretation of literature. Turn now to the women's colleges. Here we note courses in "Vocal Expression," "Imagination and Vocal Expression" "Extemporaneous Speaking," "Body and Voice," "Body as an Agent of Expression," "Interpretation of Literature," "Voice Training," "Interpretation of Modern Plays," and finally "Shakespeare." A glance at the catalogues of these women's colleges would lead one to suspect that women take no interest in argument and oratory. From the titles of the courses and from the use of Elocutionary texts, one may infer that the teachers are graduates of schools of elocution. It is only fair to add that Mt. Holyoke, a woman's college, does offer a course in Argumentation; but Simmons College, also for women, gives no courses whatever. Wellesley College has the unique distinction of giving one laboratory appointment each week.

With these facts before us it ought not be impertinent to assert that in New England as a whole there is no pedagogic basis for the teaching of Public Speaking or of Interpretation. The college authorities apparently have not made up their minds in which departments the courses belong, they do not agree as to what courses should be offered, they are at sea as to who should take the subject, they do not know how much time should be given to it, they do not comprehend whether it is taught properly, and they have no way to determine whether the instructors are qualified to teach.

At first sight one would be inclined to say that a subject so chaotic in its pedagogy ought to be driven from the educational world. But another glance will reveal the fact that the world is tremendously interested in the human voice. Everywhere people are conversing, addressing audiences, reading literature, and interpreting dramas. Everybody admits that these things should be well done. We are therefore led irresistibly to the conclusion that the teaching of such a subject as Public Speaking and Interpretation should be placed upon a sound pedagogic basis and that qualified teachers should be provided.

At this point our work begins. We have the rare opportunity of developing a line towards which many other lines converge, a line which touches human life at innumerable points. As the first step in the huge task we ought to establish a minimum

course. In determining such work we must bear in mind the number of hours per semester or per annum and the subject matter to be taught. If we can settle upon this minimum course by joint action we will save the long see-saw of individual action which will probably produce in time the same result. When we have agreed upon the minimum we should place it before the proper authorities. Meanwhile we must let the educational world know through its journals and conferences that we are after a minimum. Judging by the fact that so many colleges have already exceeded our proposed modest minimum we can be quite certain that most of the backward institutions will grant the request.

But at this point, supposing our request be granted, a difficulty arises.—Have we the teachers who are qualified to give the proper instruction? "There's the rub." Let us look matters full in the face. Let us acknowledge frankly that as the profession stands today we cannot supply enough qualified teachers. Most of us have not had the technical training required. Many of us have been drafted, or have drifted, into the work. Some have had the training given in the schools of elocution, others have been good debaters while in college, a few have swung from written composition in argument and theme writing to oral composition as a means of relief from the drudgery of pencil correction. We are aware that most of us have little real knowledge of the voice. We are shrewd enough to suspect that the teachers of singing cannot help us, for there seems to be little agreement among them as to method, and their best products seldom sing after they are fifty years old. If we had set out deliberately to become teachers technically proficient, where could we have gone for instruction? Not a college in the land provided the necessary courses. It was a strange situation that confronted the teachers of the "art of Arts." One could find numerous courses in written composition, but few or none in oral composition. There would be offered a course in the "Lives, Characters, and Times of Men of Letters, English and American," but none in the "Lives, Characters, and Times of Orators, English and American." A student could devote hours to "Johnson and His Circle," but not a minute to "Burke and His Circle." Three hours a week with "Eighteenth Cen-

tury Periodicals," but not a second to "Eighteenth Century Orations." A half year could be spent on "Bacon," but no attention was given to "Chatham." "The Drama in England from 1642 to 1900" looked enticing, but what about "Public Utterances in England from 1642 to 1900?" One could listen to lectures about "Emerson" for weeks, but never to lectures on "Webster." One New England college extends to the thirsty student forty-two courses dealing with German, without mentioning German oratory. Page after page of its catalogue is filled with courses concerning the writings of the French, Italians, Spaniards, Poles, Russians, Irish and Welsh, without mention of their speakers. Turn to the educational departments. There, one could listen by the month to lectures on methods of teaching everything except speech. Where could one learn the psychology of the spoken word? What college taught a word about the physiology and hygiene of the vocal mechanism. Cicero said that the orator should be well grounded in philosophy and political science. What college in the world connects those subjects with the training of a teacher of oratory. Where could the undergraduate learn the history of the spoken word? A graduate craving a degree would spend years in composing a thesis on the "Cessation of Mytosis in the Caudal Appendage of an Albino Rat," while his roommate might be afflicted with stuttering. What department would dream of offering research work in Public Speaking? Professors advertised Seminars in Philosophy, Mathematics, History, Languages, and Ologies of all kinds, but not a man could offer a Seminar in the organ which every one of them used—the human voice.

Here then is a vast untrodden field—one that touches a dozen phases of thought. By making the investigations it will be possible to give the spoken word a literature as formidable as that of many other branches of learning. It is for us to create this literature. By doing so we may become the teachers of the coming generations. Our large universities with their facilities for scholarship should lead the way, first seeking in their own force qualified men; or failing in that, drawing from the country at large those who have done creditable work. Such a plan if undertaken will in ten years revolutionize the teaching of Public Speaking and Interpretation throughout New England.

If the larger universities should not feel capable of undertaking the task, or if they should not consider the subject worth while, be sure that the work will be attempted elsewhere. Already the premonitory rumblings may be heard in the west. That body of teachers which organized the Eastern Conference seven or eight years ago and courageously began the publication of the *Public Speaking Review* has already seen the New England Conference born; it has seen a national organization spring up, bearing as its first fruit a Quarterly Journal. It has seen "Oral English" introduced into thousands of schools. It is aware that hundreds of teachers are seeking instruction during the summer (1916), in the colleges, 225 at Columbia, 377 at University of Wisconsin. It has seen the publishing firms vying with each other in the effort to place textbooks on the market. It finds today a renaissance of interest in all phases of the spoken word. Slowly but surely the educational world is orienting itself toward the disciplinary values of speech. If we had at times thought the task insuperable, we now feel that there is a way, a sure and safe one, though we may have missed it. Meanwhile we must stand shoulder even as that

"One who never turned his back but marched breast forward,  
Never doubted clouds would break,  
Never dreamed, though right were worsted, wrong would  
triumph,  
Held we fall to rise, are baffled to fight better,  
Sleep to wake."

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This paper was read at Special Session of the New England Public Speaking Conference on Wednesday evening, August 16, 1916.

A committee appointed by Chairman Corsa reported on Thursday afternoon the following resolutions:

1. "That the Summer Conference urge the New England Public Speaking Conference to recommend to the colleges of New England a minimum course in Public Speaking. We suggest that this course be entitled 'Elements of Public Speech' and that it be given three hours a week for two semesters." In commenting on the resolution the committee held that such

a course would permit much needed concentration on voice, delivery, organization of material, diction, etc. The resolution was adopted.

2. "That we urge the Conference to recommend that the larger colleges provide advanced courses of instruction for those who expect to become teachers and for those who may desire such courses."

3. "That we urge the Conference to recommend that opportunities be given for research work."

These two resolutions were tabled.

The following table shows in detail the work offered in the colleges and universities of New England:

<i>Colleges</i>	<i>Department</i>	<i>Courses</i>	<i>Sem. Hrs.</i>	
MAINE Bates	Oratory and Voice Culture	Thought and Expression..	1	1
		Logical Instruction in Speaking.....	1	1
		Public Speaking.....	1	1
		Public Speaking.....	1	1
		Prize Speaking.....	1	1
		Development of Dramatic Instinct.....	1	1
		Methods of Teaching Elo- cution and Oratory...	1	1
		Public Speaking.....	1	1
		Argumentation and Debate	1	2
		Advanced Public Speaking	1	2
Bowdoin	English	Reading.....	2	1
Colby	Public Speaking	Argumentation and Debate	1	3
		Public Speaking.....	1	3
		Advanced Public Speaking	1	3
University of Maine	Public Speaking	Public Speaking.....	2	1
		Public Speaking.....	2	1
		Debating.....	2	2
		Advanced Debating.....	2	2
		Oral English.....	2	2
Van Buren NEW HAMPSHIRE	English	Occasional Public Speeches	2	2
		No data		
College of Agriculture and Mechanic Arts	English	Argumentation and Debate	1	3
Dartmouth	English	Declamation.....	1	1
		Argumentation.....	1	3
		Debate.....	1	3
		The History of Oratory..	1	3
		Demonstrative Oratory...	1	3
		Forensic Oratory.....	1	3

<i>Colleges</i>	<i>Department</i>	<i>Courses</i>	<i>Sem.</i>	<i>Hrs.</i>
VERMONT				
Middlebury College	English	Public Speaking.....		3
Norwich University	English Language and Literature	Composition: Oral and Written.....	2	3
St. Michael's College		No data		
University of Vermont	English	Argumentation.....		1
		Declamation		
MASSACHUSETTS				
Amherst	Public Speaking	Oral Interpretation.....	2	1
		Oral Interpretation.....	2	1
		Oratory and Argumentation.....	2	1
		Debating.....	1	1/2
Boston University	Public Speaking	Elocution.....	2	2
		Public Speaking.....	2	2
		Argumentation.....	1	1
		Debating.....	1	1
		Shakespeare.....	2	2
Clark College	Special English	Debating.....	2	3
		Public Speaking.....	2	3
College of Holy Cross	Elocution	Elocution (four years)...		1/2
Harvard	English	Training in Speech.....	1	1
		Public Speaking.....	2	2
		Vocal Interpretation of English Prose and Poetry.....	2	2
		The Forms of Public Address.....	2	3
		Debating.....	1	2
		Public Addresses.....	1	2
		Rhetoric and English Composition: Oral and Written.....	2	3
		No data		
Mass. Agricultural College		Argumentation and Debate	1	
Mass. Institute of Technology	English	Public Speaking.....	1	
Mount Holyoke	English	Vocal Expression.....	2	3
		Advanced Voice Training	1	3
		Argumentation.....	1	3
		Vocal Interpretation of Literature.....	1	2
		Dramatic Action and Characterization.....	1	1
Radcliffe	English	Public Speaking.....	2	2
		Vocal Interpretation of Prose and Poetry.....	2	2
Simmons Smith		None		
	Spoken English	Vocal Expression.....	2	2
		Advanced Vocal Expression.....	2	2
		Imagination and Vocal Expression.....	2	2

Colleges	Department	Courses	Sem.	Hrs.
Tufts	Oratory	Extemporaneous Speaking	2	1
		Body as an Agent of Expression .....	2	1
		Interpretation of Literature .....	2	2
		Voice Training .....	2	1
		Interpretation of Modern Plays .....	2	1
		Principles of Oratory....	1	3
		Argumentation and Debate	1	3
		Body and Voice .....	2	2
		Body and Voice .....	2	3
		Shakespeare .....	2	2
Wellesley	Reading and Speaking	Intellectual and Emotional Discourse .....	1	3
Wheaton	Science and Art of Expression	Volitional Discourse.....	1	3
Williams	English	Argumentation .....	2	3
Worcester	English	Argumentation		
Polytechnic				
RHODE ISLAND				
State College	Rhetoric and Composition	Argumentation .....	1	2
		Interpretative Reading....	1	1
		Debating .....	2	1
		Oratorical Writing and Extemporaneous Speaking .....	2	1
		Elementary English-Composition and Oratory		
Brown	English	Debate .....	1	3
		Public Speaking.....	2	3
		Advanced Public Speaking	2	3
CONNECTICUT				
Agricultural	Public Speaking	Public Speaking.....	1	1
College				
Trinity	English	Public Speaking.....	2	3
Wesleyan	Public Speaking	Vocal Expression.....	1	1
		Argumentation and Debate	1	1
		Forms of Public Address	1	1
Yale		Public Speaking.....	1	1

For purposes of comparison I append the courses announced by the University of Wisconsin.

	Public Speaking	For undergraduates		
		A. Composition Courses		
		1. Argumentation .....	1	3
		2. Argumentative Addresses (written argument) .....	1	2
		3. Composition of Public Address .....	1	2
		4. Advanced Composition and the History of Oratory.....	1	2
		B. Courses including delivery		



Colleges	Department	Courses	Sem.	Hrs.
		1. Practical Public Speaking .....	1	4
		2. Extemporaneous Speaking .....	1	4
		3. Debating .....	1	2
		4. Formal Oratory.....	1	2
		C. Interpretation		
		1. Fundamentals of Vocal Expression.....	2	3
		2. Interpretative Reading .....	2	2
		3. Dramatic Personation .....	1	2
		D. Voice Training and Correction of Speech Defects		
		1. Voice Training and Phonetics .....	1	2
		2. Correction of Speech Defects .....	1	2
		3. Speech Clinic for all students		
		For undergraduates and graduates:		
		1. Teachers' Problems—In Reading and Drama	1	2
		2. Teachers' Problems—In Speech Making and Debate .....	1	2
		3. Correction of Speech Defects .....	1	2
		For Graduates Only:		
		1. Seminar in Voice and Speech.....		
		2. Seminar in Rhetoric and Oratory.....		

## THE EDUCATIONAL VALUE OF EXPRESSION

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IN READING over the many excellent articles which have appeared from time to time in the QUARTERLY JOURNAL I have been struck with the attitude assumed by most of the writers. It combines a frank recognition of the limitations which have hampered us in the past with a sincerity of purpose and high resolve for the future. We all recognize the fact that in academic circles expressional work has never been accredited with much educational value. In too many instances a distinctly cold reception has been given the presumptuous individual who dared assert that it *had* any educational value. "Expressional work! What does it amount to? It has no place in the curriculum of a college; it is only a nice accomplishment; a mere decoration of the pediment of the temple of learning." So said the philosophers, and, because they assumed to speak with authority, it became an axiom. Teachers of expression have too often tacitly acquiesced in this assumption, even when they inwardly rebelled against it; and since there was little or no team-work, each man followed after his own expressional gods, lacking opposition, the idea became a fixed planet in the solar system of education. In these latter days, however, a change has taken place. The formation of this association has unified the interests of the teachers, and the academic world seems to be getting new light on the subject of expressional work. This is due very largely to the fact that the scientific study of the mind has laid an enormous amount of obsolete psychology on the shelf, and among the things so relegated was the old idea of expression. The precise nature of this change has so vital a bearing upon our subject that I shall be forced to discuss it somewhat in detail.

Let us have clearly in mind the two things which we wish to consider: first, how did expression, which we believe to be so fundamental in all education, come to be accorded the lowly position which it has so long occupied? and second, viewed in

the light of the teachings of the new psychology, to what may it aspire?

The answer to this first question is found in the conception of education which arose from a theory of mind and knowledge held by the old school of philosophy. According to this theory, man's supreme glory was to be a rational being, "to know absolute and eternal and universal truth." Knowledge, erudition, was the *summum bonum* of education. A thing was good or bad, true or false, *per se*. Much was made of the distinction between the sciences and the arts, the idea being that education was fundamentally concerned with the sciences, and that the arts were accomplishments for those who had a taste for them. The use of thought for practical affairs was a minor consideration. The mind was regarded as a static affair, a sort of reservoir which was to be filled with knowledge, and the aim of education was a "well-stocked mind." It is easy to see that so long as this state of things continued, the situation, so far as expressional values in education were concerned, was hopeless. There were no expressional values in education.

One of the most distinctive notes in the philosophy of today, however, is the thesis that there is no such thing as "absolute truth" but that a thing is true only when its use is considered, that knowledge is never an end in itself, but always a means to an end, and that thinking is only a servant in the interests of the practical means of life.

This position in philosophy is indicative of the whole trend of thought in the educational world. It constitutes the true standard for educational values, by which all branches of learning must be measured. Underlying it all is the conception of mind as presented by the scientific psychology of today. No single truth in modern psychology is better assured than that of the instinctive basis of mental life. In fact, the whole of our mental life, with its rich and varied systems of interests, is an outgrowth from these instinctive roots. Certain native reactions which we call instincts dominate our lives from childhood to old age, modified by culture, trained and guided, but always there as the motive force for much of our lives. Among these are the sex instinct, the fighting instinct, the play instinct, the constructive instinct, the acquisitive impulse, and the fear

instinct. Instincts may be defined as certain inborn pathways of nervous currents which have as their functional corollary inborn motor tendencies.

To illustrate this let us imagine a telephone exchange opened to the public with a large number of connections already made. These correspond to instincts. A message spoken into the transmitter of one instrument will, through the connections already made at "central," be transmitted to the other instruments with which it is connected, the outgoing wires being, of course, the motor nerves. The complex mental states which we call emotions have an instinctive basis and, as Dr. Blanton has demonstrated in his admirable article on "The Voice and the Emotions,"<sup>1</sup> they have a direct effect upon the physiological organism.

The child then is born with inherited tendencies to behave or perform in a certain way. Locked up within it at birth are the laws which are to determine its behavior. This word "behavior" is the most fundamental term in modern psychology. We may define it as the typical characteristic made up of action (and when we say action we may mean conscious thought processes, speech, or bodily action) which an organism is constituted to carry on, just as the chick the same day it is hatched responds instinctively to the stimulus of hunger and pecks the grains of wheat, and the human child performs the complicated process of drawing the milk into its stomach.

When behavior begins it brings in its train a stream of conscious experiences. Indeed the psychologists tell us that consciousness itself is the result of the interaction of the behaving organism struggling against its environment, and they go on to say that thinking is but a practical device; so long as pure instinct is sufficient to enable the organism to overcome obstacles which may arise there is no necessity for thinking, but when instinct proves inadequate, thinking comes in to help out. Clearly then we may determine the nature of an organism by determining the quality of its reaction in the face of opposition furnished by its environment. The characteristic output of the human mind is science, art, literature, morality, reli-

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<sup>1</sup>The QUARTERLY July, 1915.

gion, all the culture of civilization. They express the nature of man. In the animal, even at his best, there are none of these things.

When a behaving organism encounters opposition the inhibition of the impulse throws the action back into the organism and it is lifted up into consciousness. We then have what we term a problem. Thinking is nothing more nor less than an attempt to solve these problems. Bawden says that<sup>1</sup> "thinking arises primarily because of some obstructed activity. That it is the mediation or the attempt to mediate an interrupted act, the method of action coming to consciousness for the sake of revision in the light of new conditions"; and Hirn adds that the idea of a movement is always associated with an arrested impulse to perform it. Man as an intellectual being is known by his capacity to solve these problems, and all his achievements are but expressions of his inborn capacity, made manifest through his reaction upon his environment, or, to speak briefly, his "behavior." Intelligence, therefore, is simply a quality of a capacity to perform. It is ability to adapt means to desired ends. Says William James,<sup>2</sup> "Man, whatever else he may be, is primarily a practical being, whose mind is given him to aid in adapting him to this world's life. . . . The brain so far as we understand it is given us for practical behavior. Every current that runs into it from skin or eye or ear runs out again into muscles, glands, or viscera, and helps to adapt the animal to the environment from which the current came. Ralph Barton Perry, in his book on *Present Philosophical Tendencies* says:<sup>3</sup> "The mind is not a mirror which passively reflects what it chances to come upon: like an antenna it feels the way for the organism. Right or intelligent mental action consists in the establishment, corresponding to outward relations, of such inward relations and reactions as will favor the survival of the thinker, or, at least, his physical well-being."

Now the sum and substance of all this is: that man's intelligence has been and is incubated by expressing itself in the fact

<sup>1</sup> Bawden, *Principles of Pragmatism*, Page 153.

<sup>2</sup> James, *Talks to Teachers*. Page 25.

<sup>3</sup> Perry, *Present Philosophical Tendencies*.

of the opposition furnished by the many changes in his environment, and thinking is wholly instrumental in its function. Through the process of thinking, however, comes self-development and this is the aim of education. The mind is not a static affair to be filled with knowledge and the law of mental growth is not a process of receiving but a self-projection through doing—in short, self-expression. Even pedagogy today is saying the same thing. "Of the various forms of expression," says Dean Parker, "*verbal* expression is the most important, and results will continue to be unsatisfactory unless teachers take advantage of the opportunities for training in expression which are afforded by all subjects." How will a pupil best learn a new vocabulary? By taking words and using them. Why do we require a pupil to recite? Partly for the sake of the teacher that he may know how well the pupil has prepared the lesson, but more for the sake of the pupil, for expressing his thoughts he makes them his own. A "well-stocked mind" is valuable only because it gives the possessor potentiality for expression. Money has no use except to be spent, when it expresses itself in terms of buying value. So also knowledge is valueless except that it may be expressed to others. In his play of *Rosmersholm*, Ibsen has a character by the name of Uric Brendel whom he describes as being always on the point of doing some great thing, but who never really accomplishes anything. In the first act of the play this man says:

"My really important work no man or woman knows. No one except myself. I like to take my pleasures in solitude for then I enjoy them doubly—tenfold. So you see when golden dreams descended and enwrapped me, when new, dizzy, far-reaching thoughts were born in me, I wafted me aloft on their sustaining. I bodied them forth in poems, visions, pictures—in the rough, as it were."

*Rosmer.* "But you have written nothing down?"

*Brendel.* "Not a word. The soulless toil of the scrivener has always aroused a sickening aversion in me. Why should I profane my own ideals when I could enjoy them in their purity by myself?"

At length, however, Brendel decides to give to the world the great thoughts he has been cherishing. But it is too late, and in the last act he makes this confession:

*Brendel.* "Just as I am standing ready to pour forth the horn of plenty I make the painful discovery that I am bankrupt. For five and twenty years I have sat like a miser on his double-locked treasure-chest. And then yesterday when I opened it and went to display the treasure—there's none there! The teeth of time have ground it into dust."

This man in his violation of the source of mental growth lost the power to conserve what he did have. Because he had never expressed his dreams they were lost. "How often the world regrets the loss of achievements that men have contemplated—and never achieved! The inventions that the unpersistent have never worked out; the pictures that artists have rested content with seeing only in their brains; the books that have never got beyond their authors' outlines; the epics that poets have only planned; the hundreds of altruistic deeds existing only as impulses: how often mankind has regretted such losses."

The same principle, that expression is the mode of self-realization, is exhibited in the moral life. Consider the individual who must day after day see unsavory things and hear vulgar and obscene language, as is the case with settlement workers in our cities. It is possible for the individual to remain undefiled even amid such surroundings provided that he does not himself begin to express these evil things in his own action and speech. "There is nothing without the man that going into him can defile him, but the things which proceed out of the man are those which defile the man." (Mark 6:15)

According to this theory, therefore, the fundamental basis of all education is self-expression, and mental growth on the human plane is but a practical utilization of the various culture-media which we call the arts and sciences, as instruments in expressing the qualities of the life which we feel.<sup>2</sup> "The value of a trained mind," says Bawden, "consists in the fact that such a person has built up habits of reflective analysis and balancing of motor tendencies. And the value of all tools (and words are tools) and instruments of precision lies in the fact that they are the objectification of such habits. This is the significance of

<sup>1</sup> Editorial in *Collier's Weekly*, December 2, 1916.

<sup>2</sup> Bawden, *Principles of Pragmatism*, Page 154.



libraries, museums, laboratories, and all the machinery of civilization and culture: they perpetuate for us the intellectual devices which have been worked out for us by our predecessors. All the thinking which goes on in the consciousness of individuals is dependent upon knowledge which is thus socially preserved in available forms. And this coming to consciousness of the technique of past action is the necessary condition of advance in knowledge." In no other way can we express the qualities of our life except through the instrumentality of these culture-media. Clearly then the first aim of education must be to aid the pupil in a coming to consciousness of this "technique of past action."

Mastery of such knowledge enables the individual to be shot upward, as it were, upon an elevator to the particular floor of science and art upon which we are living today. It is not necessary for every individual to solve for himself such problems as the law of gravitation, the construction of the telephone, or the value of antitoxins. These intellectual devices are our inheritance from the past. Their mastery, however, requires re-creation in the mind of the student, and laboratory work in the sciences is but the self-expression of the individual as he acquires this knowledge. But education does not end with the mastery of the tools. Having learned their use we must, if we are to have progress, utilize them in the solving of new problems, in all of which self-expression or self-realization is the end of education, as it is the end of life itself. Let us now come to Expression in the more restricted sense in which we use the term, meaning, of course, expression by voice and action, and see somewhat in detail what its educational value is.

One of the leading educators of this country, Dean Parker of Chicago, distinguishes between the following "Types of Learning":

1. Acquiring motor skill.
2. Associating symbols and meanings.
3. Acquiring skill in reflective thinking.
4. Acquiring habits of enjoyment.
5. Acquiring skill in expression.

It is self-evident that the character of the subject which is to be studied will largely determine the type of learning which is

to be used in its acquisition. In the first class he places gymnastics, manual training, laboratory manipulation, and "acquiring motor skill in the use of vocal organs"; in the second class, (associating symbols and meanings) the mastering of the vocabulary of a foreign language; in the third, mathematics, natural science, the social sciences, etc., which aid in "reflective thinking." Music, literature, and other arts, as well as sports and games, belong to the fourth type; and training in expression which is the fifth and last type presents, he says, "the central issue on oral and written composition, dramatization, painting, modeling, etc., and is the most important of all." Later on he makes the statement,<sup>1</sup> "that these types of learning are not entirely unlike each other and from the psychological standpoint the separation which we have made may be unwise. From the practical pedagogical standpoint, however, they are useful."

Accepting his viewpoint let us take up the various types one by one. However much we may disagree among ourselves with regard to methods there is one thing upon which we are all agreed, namely, that defects and bad habits in speech and action do exist in the average individual and that they should be remedied. Take, for instance, the case of wrong motor control in the forming of sounds and words. A problem has arisen which has not been correctly solved, an obstacle presented by the environment of the organism has not been surmounted, and the result is careless and faulty enunciation and articulation. The same thing is often true with regard to gesture and it should be the function of our work to aid the pupil in forming new coördinations which will give him freedom and accuracy of motor control both in speech and action.

With the second type (associating symbols and meanings), we are not so much concerned, but the third, which deals with reflective thinking, depends very largely upon expression. Reflective thinking is the very essence of the behavior-process of the mind. It is the attempt to do consciously what we cannot do unconsciously. "<sup>2</sup> So long as a person's experience flows on smoothly he does not put it into the form of a judgment, because

<sup>1</sup> Parker, *Method of Teachers in High schools*. Page 270.

<sup>2</sup> Bawden, *Principles of Pragmatism*. Page 157.

he has no obstacles to overcome and hence no problems to solve. But when the present action ceases to be harmonious, we begin to look backward and forward. Experience polarizes into ends and means. As these interact and grow together in and through the thinking or judging process, a new experience emerges in which means and ends are reunified on a different level."

In the form of problem-solving, reflective thinking plays a large part in education as well as in social life. The so-called social sciences, economics, civics, sociology, etc., furnish many problems; and debate and oratory through the medium of which we express both the terms of the problem and its solution, have great educational value. The detailed and systematic study of problems, a solution of which the orator or debater advocates, trains the mind and makes for clear thinking. But the real value to the student lies not so much in his study as in the ability to express to others the results of that study. We have heard much discussion concerning the value of declamations. Is it not true that when the speeches of great orators are given by young students, the speaker must re-create in his own mind in some degree the thought and emotion which fired the master mind when the utterance was first given forth to the world. To the hearer the rendition by the student may appear crude, as a rough pencil sketch made by a child might to an artist, but the expressional values of this "laboratory work" to the pupil are incalculable.

The fourth type of learning is the cultivation of habits of harmless enjoyment. The proper enjoyment of our leisure time deserves large consideration in a scheme of education for persons who do not have to spend all their time in a struggle for existence. So obvious is the connection of our work with this type of learning that not a great deal need be said. The interpretation of literature, either in the home or upon the platform, and the opportunity for dramatic work in its many forms offers a wide field for our efforts. A number of years ago I had as a pupil a young man who was a particularly fine student, but who possessed little or no confidence in himself. We were planning to put on *As You Like It* and I cast him for the part of "Orlando." Other members of the cast seemed to think this choice unwise and the young man himself said that he felt incap-

able of playing the part and asked that I give him another and minor part. This I refused to do telling him that I felt sure he could play the part well. We gave the play and he made a decided "hit"; in fact, it was generally agreed that he had made a great success of the part. From that time on he was changed. Always a good student, he had never taken any active part in any extra-curricular activities, but now he became a leader in college. He went out for the football team and made that; in basketball and baseball he tried for the teams and made both of them, was elected manager of the glee club, and editor of the college annual. After his graduation he won a Rhodes scholarship and is now at Oxford where he is making a fine record. He has said to me many times, "I date my success in college from that night when as 'Orlando' I first discovered that I could really do something and do it well. That night I found myself." I have no doubt that many of you can cite similar instances which have come under your observation. For, as Professor Blanks says in his article on the "Dramatic Club," "The measure of educational profit in dramatic work is not the entertainment value of the performance to the audience; it is the educational value of the preparation to the players . . . for we are sincerely coöperating with a universal instinct to free a human being from the tragedy of self-suppression." The ordinary man does not know what is within him. Much has been written about the "new soul" of the French nation. No one knew the possibilities of France until the test of war came. In the expression of that soul she has re-created herself, but the mettle of the nation was unsuspected until the hour for its expression came.

The fifth and last type of learning given by Dean Parker is skill in expression. This needs no detailed attention here for it in itself is the very thing which we as teachers are trying to do through the special media which we use. All sciences and arts have their tools, to the artist his brush, to the sculptor his chisel, to the chemist his retort, and to the mathematician his

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<sup>1</sup> "Dramatic Club and Public Speaking." *QUARTERLY JOURNAL*, Vol. 2, No. 4. Page 363.

logarithms; but to us the most wonderful of all agents of expression—speech and action.

In summing up we find that [man is a "behaving organism" with an instinctive basis for his mental life; that the mind is not a static affair to be filled with knowledge, so that thinking is never an end in itself but is always instrumental in its nature, a servant in the interests of practical life; that we may judge of the nature of an organism only by observing its behavior and the characteristic output of its life; and that in the case of man this output consists of the spiritual achievements of the past, the culture-triumphs of civilization. All these are in the concrete the expression of man's life in the past, the social heritage of every one born into the world today. These constitute an heritage, however, which becomes actual only through the individual's appropriating it and making it his own through the use which he makes of it. And last of all we find that the media which we call voice and action are, for man, the chief means of his expression.] The relation of expressional work to the sciences is graphically illustrated in the diagram accompanying Professor Woolbert's article<sup>1</sup> on this subject in a recent number of our magazine. Viewed in the light of the new psychology, expressional work is no longer to be considered as a wandering planet in the outer rim of academic space, but is rather the central sun of the whole solar system of education.

May I close this discussion with a bit of testimony, Edwin G. Conklin, head of the Department of Biology at Princeton, is a former pupil of Robert Irving Fulton, whose untimely death occurred only this year. In a letter written to Professor Fulton, just before the latter's death, he says:—

"I can say with entire sincerity that no one subject which I studied in college did as much for me as did your work. In the training of my own children I have been made to realize as never before how much of education depends upon expression, and I have reviewed in memory my development and have found the real beginning of intellectual life in my attempts to interpret and express the great thoughts of others."

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<sup>1</sup> QUARTERLY JOURNAL, Vol. 2, No. 1. Page 72.

## EDITORIAL

### THE TIME AND PLACE FOR THE ANNUAL CONVENTION

AT THE business meeting of the last Annual Convention the question was raised of the proper time and place for our annual gathering. Owing to the fact that but a small portion of our membership was present at that meeting, it is considered wise to report briefly what was said and to ask the members for an expression of opinion. The time and place of the annual convention are matters in which all members should be interested and on which all members should have a right to express their opinions and to have their opinions considered before the final decision is made. It was voted at the convention that the time and place of the 1917 meeting should be left to the decision of the executive committee. President Lardner requests that members of the Association send their opinions and wishes on this subject (and the reasons for them) either to THE QUARTERLY or to him personally.

The question came up at the last meeting as to whether it is worth while to continue meeting simultaneously with the National Council of Teachers of English. It was felt by some that there has been so very little interchange between the two organizations at the last two conventions that it is hardly worth while to sacrifice other considerations for this, although there was not the slightest objection to such an arrangement in itself. It was felt that whatever the English Council did, it would be to our advantage to meet next year during the Christmas holidays in Chicago, or in some other city more nearly in the center of the country than is New York. It was said that we should meet during the Christmas holidays because it is absolutely necessary that we have more than two days for our annual convention. Those who were present at the last convention realize that the amount of business to be attended to and the number of questions that come up for discussion, cannot adequately be

handled in two days, even though we keep steadily at it, and tire ourselves out by the incessant grind of the two whole days without a single period of relaxation. So it was said that we should take at least three days during the Christmas holidays, and arrange a program which would leave the evenings free for recreation and informal visiting. It was further suggested that next year's program be arranged so as to provide for a number of section meetings, in which small groups could meet for a half day to consider at length certain problems, and in which every member present could have ample time for discussion and questioning. For example, each small section could take up some problem in debating, or argumentation, or play coaching, or oral composition, or voice training, or speech correction, or various other definite sections of our field. It was felt that a more leisurely convention organized in this way would be much more attractive and helpful to the membership at large.

President Lardner would, therefore, like to have sent either to him or to *THE QUARTERLY* before the first of March, the opinions of as many members of the Association as wish to aid in deciding these matters. Tentative plans for the 1917 convention, especially if radical changes are to be made, should be under way in the early spring, and it may be found desirable to submit to the Association in the April *QUARTERLY* a consensus of expressed opinions and tentative plans of action. In order that this may be done it is necessary that all members who wish to influence final decision in this matter should make their opinions known by the first of March.

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#### THE NEW BUSINESS ARRANGEMENT

**T**HE *QUARTERLY* begins its third volume under very satisfactory conditions. By an arrangement which was approved in detail at the business meeting during the recent annual convention in New York, the business management of the *QUARTERLY* will be for the next three years completely in the hands of the George Banta Publishing Company. This company will attend to all business matters, including manufacturing, promotion, and advertising activities. They undertake the financial responsibility. The National Association will continue to exercise com-



plete control over the contents of the QUARTERLY, through a board of editors elected, as in the past, at the regular meetings of the Association. An equitable arrangement for the division of net profits between the Banta Publishing Company and the National Association has been made.

All this means that the QUARTERLY has been established as a "going concern" on a paying basis. With this secure foundation to build on, the ambition of the National Association (and of each member of it) must now be to *improve* the QUARTERLY. With the struggle of keeping our professional periodical alive victoriously concluded, we must now exert ourselves to make the QUARTERLY the *best possible* periodical for our profession. Some editorial suggestions under this head will be made in another section.

It would not be right to omit from this statement a brief recognition of the great debt that we all owe to Professor Woodward who has been the business manager of the QUARTERLY for the year just past. In the face of great difficulties, and at times of almost maddening indifference and failure to coöperate he has made the QUARTERLY a successful business enterprise. He has done this by an amount of hard work and painstaking attention to details such as men sometimes give to save a private business but such as is rarely given by unsalaried officers to public affairs. Without such work as Professor Woodward expended on the QUARTERLY since November 1915, it would doubtless have died out during the year. The whole profession is under obligation to Professor Woodward for the life and health of the professional organ.

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#### IMPROVING THE QUARTERLY

**I**N ANOTHER editorial we have suggested that with the financial security of THE QUARTERLY assured, we may now devote our attention much more exclusively to the problem of improving THE QUARTERLY.

That this may be done the Board of Editors request more active and widespread coöperation on the part of our readers than we have had in the past. We are not complaining of the literary support we have received, nor are we ashamed of the

appearance that THE QUARTERLY has made; but we are far from satisfied. We feel sure that THE QUARTERLY can be made a very much better magazine than it has been, provided that a larger number of the readers of THE QUARTERLY will do their part. The Board of Editors *alone* can do little to make THE QUARTERLY better.

In the first place, we want more material submitted—more material on hand all the time. We have always had enough copy for THE QUARTERLY, but in some instances barely enough. On some occasions it would have bothered us to have furnished another half dozen pages of copy. We should not be required to run so close to the margin as this. We should have such a supply of material on hand that we could accept articles some time in advance of publication. It is not at all uncommon in other journals like THE QUARTERLY to have accepted articles appear in the second, third, or fourth issue after they are accepted. This will not mean that articles are held over because they are not as good as others that are given immediate publication. There are a number of considerations which could dictate such holding. Concerning many articles there is a timeliness in regard to the periods of the academic year, or to educational events of one kind or another taking place in various parts of the country. There are considerations in regard to grouping of related articles and other considerations which will make it possible to furnish a better QUARTERLY, provided we can have on hand a larger supply of accepted material available at all times for publication.

Another way in which members can assist in making THE QUARTERLY better is to submit to some member of the Board of Editors, some time in advance of completion, their plans for articles on which they are working. During the life of THE QUARTERLY so far we have on numerous occasions returned manuscripts to authors with suggestions for changes which would make the articles more useful to the readers of THE QUARTERLY. Such suggestions have, without exception, been accepted in the cordial spirit of coöperation in which they were offered, and the result has been better material for THE QUARTERLY and better service rendered the profession by the authors of these articles. On the other hand, sometimes articles have been received which were well worth publishing, but which might have been improved

for our purposes if we could have held them over for another three months for a revision. Owing, however, to the demand for copy such articles have in some cases been printed at once. So it is that *THE QUARTERLY* sometimes falls short of its best because not enough members of the profession have offered material for its pages.

In conclusion, let us make three definite suggestions:

First, plan to work up during the coming year at least one main article on some problem of the field in which you are interested; start on it now; pick out the subject; consult some member of the Board of Editors in regard to proper month for publication, length of article, sources of information available, or other points on which we can be of assistance to you.

In the second place, see to it that all happenings of professional interest known to you, such as conferences, conventions, important departmental changes (not personal, but professional, such as the introduction of major work, the offering of graduate work, the taking over of new groups of courses from other departments), and other news of that sort, be reported in full to *THE QUARTERLY*.

In the third place, please report articles and items of interest which you discover in other journals. It is our desire to make the "In Other Journals" section of the Forum department a *complete* guide to periodical literature bearing on our field which is published elsewhere than in *THE QUARTERLY*.

If the readers of *THE QUARTERLY* will keep in mind for 1917 that they owe their professional journal literary as well as financial support, and will make it a rule to see to it that when they discover a good thing, the readers of *THE QUARTERLY* shall have the benefit of it, we promise that Volume Three will be a much more interesting and helpful volume than either of its predecessors.

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#### THE NATIONAL SPEECH LEAGUE

**A**N EDITORIAL in the December issue of the *English Journal* announces that the committee on American Speech of the National Council of Teachers of English have undertaken to organize a National Speech League, the members of which for the most part shall be outside of the teaching profession.

This work is being promoted by Professor John M. Clapp of New York City, Secretary of the Committee, and Professor Calvin M. Lewis, of Hamilton College, Chairman of the committee.

Such signs of important and potential activity outside of the circle of professional teachers of speech is most encouraging, and seemingly cannot fail to have far-reaching and beneficial effect. It means that the public at large in the future is going to be aroused and instructed concerning the need for thorough, intelligent, effective work in speech. If the members of our profession make the most of their opportunities, and really prepare themselves for rendering the high service which the immediate future is going to demand of them, the situation in regard to American speech, both in the schools and outside of the schools, is bound to be greatly improved within the next two decades.

We trust that all readers of *THE QUARTERLY* will lend in every possible way their hearty support and assistance to the new National Speech League, to the Committee on American Speech, and to all other sincere organizations who are working for improvement in the public and private speech of the people of this country. Particularly should we support the two-fold function of the Council's Committee on American Speech, which is stated in the editorial as follows: "In the first place, it will seek to coöperate with the Speech League as in the case of other interested organizations. In the second place, it will have its own peculiar mission, namely, that of pointing the way to better training in speech in the schools, particularly at first in the elementary schools. In this connection it can continue to perform a valuable service in urging teachers of English to study phonetics and train their voices and in suggesting the most available and useful opportunities of doing this."

# THE FORUM

## A LABORATORY COURSE IN PUBLIC SPEAKING

**I**T is usually contended that a college should keep out of politics. If we mean by keeping out of politics, keeping the college as such from a partisan campaign for certain men or certain measures, there can be little doubt of the wisdom of the policy. But, traditionally, keeping out of politics has meant an aloofness from the immediately practical issues of party politics which has prevented colleges from exerting the influence for good government, in connection with elections, which is entirely possible for colleges to exert on a non-partisan basis. The very term "academic" has come to mean "impractical," and the title of "professor" applied to a man in political life is intended to imply his necessary inability to grapple with actual conditions. Similarly, the term "highbrow" is often applied in derision to teachers and students who, within academic walls, propound theories in high sounding language, with no apparent sense of responsibility for making connections with the outside world.

Reed College, during the six weeks preceding the recent election, endeavored to promote good citizenship by venturing beyond its campus to every section of the city of Portland to carry to voters timely, accurate, and non-partisan information concerning the measures to be voted on in the election, and thus to encourage voters to do more thinking, more discussing, and more voting.

Six members of the Reed College faculty and seventeen members of the student body conducted Good Citizenship Meetings at sixty different places. The meetings were held in schools, churches, libraries, and club houses. The attendance ranged from nine to three hundred, the total attendance for the sixty meetings having been 4030. At each meeting two or three speakers, usually representing both faculty and students, present-

ed the main arguments in favor of, and the main arguments opposed to, each of the eleven measures proposed by initiative petition or referred to the people by the legislative assembly. The attempt was made to present with absolute fairness the most important reliable information bearing on each question. At each meeting efforts were made to stimulate further investigation and discussion; and it seems probable that indirectly the college reached in this way at least twenty thousand voters, or about one-fifth of the total vote cast in the county at the previous election.

The student speakers were mainly advanced students in the departments of Politics, Economics, Sociology, Argumentation, and Public Speaking. For them these efforts to promote good citizenship were valuable types of field work, comparable to the laboratory work in the sciences, and to the field work for engineering students at Cincinnati, and the case work of students of Social Economics conducted at New York, Chicago, Boston, and elsewhere.

WILLIAM T. FOSTER.

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#### ORGANIZATION IN IOWA

**E**ARLY in November the Public Speaking teachers of Iowa met in connection with the State Association and formed a Public Speaking Association. The basis of membership we decided should be membership in the State Association with dues at a dollar and membership in the National Association with dues at three dollars.

The President of the State Association is Professor John Barnes of the State Teachers' College at Cedar Falls, Iowa. The Secretary and Treasurer is Charles Tye, Superintendent of Public School, at Fonda, Iowa. Ten new members joined the National Association.

#### ATTENDANCE AT THE SECOND ANNUAL CONVENTION

##### Colorado—2

Miss Perle Kingsley, University of Denver.

Miss Charlotte Wood, University of Denver.

##### Connecticut—3

George Currie, Connecticut College for Women.

Miss Olive Peterson, New Haven Normal School.  
John W. Wetzel, Yale University.

Illinois—3

Ralph B. Dennis, Northwestern University.  
Clarion D. Hardy, Northwestern University.  
James L. Lardner, Northwestern University.

Indiana—2

Sherman Conrad, Culver Military Academy.  
Rollo A. Tallcott, Valparaiso University.

Iowa—1

Miss Fredrica Shattuck, Iowa State College.

Maine—1

William H. Davis, Bowdoin College.

Massachusetts—7

Miss Mary Williams, Smith College.  
Miss Julia Beach, School of Expression.  
Miss Isabelle Couch, Mt. Holyoke College.  
Ray L. Short, Harvard University.  
Walter B. Swift, Harvard Graduate School of Medicine.  
C. H. Woolbert, Harvard Psychological Laboratory.  
I. L. Winter, Harvard University.

Montana—1

Mrs. Alice McLeod, University of Montana.

Nebraska—1

Searl S. Davis, University of Nebraska.

New Hampshire—2

Mrs. Mary H. Dowd, Manchester High School.  
Warren C. Shaw, Dartmouth College.

New Jersey—10

Homer F. Covington, Princeton University.  
Franklin Cusse, Barrington High School.  
Miss Alice E. Freeman, East Orange High School.  
William Milwitski, Barrington High School.  
Miss May E. Myers, College of St. Elizabeth.  
J. Walter Reeves, Peddie Institute.  
Henry W. Smith, Princeton Theological Seminary.  
Miss Grace M. Warner, East Orange High School.  
Charles D. Wheelock, Glen Ridge High School.  
Miss Elizabeth Wiles, East Orange High School.

New York—25

J. Woodman Babbitt, New York State Association Elocutionists.  
Miss Elizabeth Beatty, The Castle School.  
Miss Alma Bullowa, Hunter College High School.  
Dale Carnegie, Y. M. C. A. Schools, New York.  
Jules T. Cotter, Brooklyn M. T. High School.  
A. M. Drummond, Cornell University.  
Miss Rose Graves, Yonkers High School.



Miss Jane Herendeen, Vassar College.  
Arthur T. Jelley, White Plains High School.  
Max Licherman, Bushwick High School, Brooklyn.  
Horace G. McKean, Union College.  
Miss Helen Miller, Parker Collegiate Institute.  
Miss Martha Miserve, Brooklyn M. T. High School.  
Miss Mary Noone, Kingston High School.  
Walter E. Peck, New Rochelle High School.  
Miss Edith M. Phelps, The H. W. Wilson Company.  
D. W. Redmond, College of the City of New York.  
Miss Grace Reed, Hempstead High School.  
Gustav Schultz, College of the City of New York.  
Elmer W. Smith, Colgate University.  
W. Palmer Smith, Stuyversant High School.  
Charles A. Tonsor, New York University.  
Miss Elizabeth Wellwood, Eastern District High School.  
James A. Winans, Cornell University.  
Miss Mary Yost, Vassar College.

## Ohio—3

Charles M. Newcomb, Ohio Wesleyan University.  
R. A. Swink, Ohio Wesleyan University.  
H. S. Woodward, Western Reserve University.

## Oklahoma—1

I. Samuels, Oklahoma A. and M. College.

## Pennsylvania—10

John Dolman, Jr., University of Pennsylvania.  
Miss Cora Everett, West Chester Normal School.  
Miss Catharine Hill, Stroudsburg Normal School.  
Wilbur J. Kay, Washington and Jefferson.  
F. H. Lane, University of Pittsburgh.  
Myron Luke, Lehigh University.  
Stephen Knowlton, The Haverford School.  
Miss Tirzah Nichols, The Baldwin School.  
Herman Shaw, The Haverford School.  
Bromley Smith, Bucknell University.

## Utah—2

Miss Maud May Babcock, University of Utah.  
Miss Armored Dixon, Brigham Young University.

## South Dakota—1

E. L. Hunt, Huron College.

## Wisconsin—3

Smiley Blanton, University of Wisconsin.  
J. S. Gaylord, University of Wisconsin.  
J. M. O'Neill, University of Wisconsin.

Total registration .....	78
States represented .....	18
Also present last year .....	20
Secondary Schools .....	21
Colleges and Universities .....	34
Normal Schools .....	3

#### IN OTHER JOURNALS

*STAMMERING AND ITS EXTIRPATION.* BY ERNEST TOMPKINS, *Pedagogical Seminary*, June, 1916, pp. 153.

Ernest Tompkins in his article on *Stammering and its Extirpation* gives stuttering as one of the chief causes of stammering. The child acquires the defect of stuttering and is ridiculed into making a conscious effort at speaking normally. It is this effort, the author states, conflicting with the usual automatic speech which causes stammering.

His definitions make a clear distinction between the terms, stuttering and stammering. Stuttering is "habitual repetition" and stammering is "spasmodic abortive speech."

Stammering is a conscious effort at speech. The author believes that the beginnings of this defect come on when the child is recovering from a temporary lack of speech control. Will power returns before power of speech and the child makes an effort again and again to overcome this disturbance and only stammers more. The child speaks automatically as all adults do. None of us knows how to speak with a consciousness of it so when any individual tries to speak with such an effort it is bound to conflict with the normal automatic way.

Many reasons have been given why stammerers can speak with no trouble in solitude. Tompkins explains this by saying that in such a case there is no necessity for speaking aloud and as the stammerer already knows the thought he makes little or no effort and so gives his normal speech full sway. When he becomes excited or is under great emotional stress his mind is anywhere but on himself and his speech and so his normal speech asserts itself. There is no conscious effort made at either time.

With singing or speaking in unison there is the added help that the stammerer could stop altogether and nobody would

know it, or if he should stammer no one could hear it, so he makes no effort and has no trouble. The author also adds that in singing, the gradual start, the accented vowel, and the continuity of sound aid the stammerer.

In fatigued condition, people are always more susceptible to troubles and worry. When tired they naturally tend toward more self-introspection and their defects loom up doubly worse. Then when a need comes for speech, great conscious effort is put forth and stammering increases.

When the responsibility of conveying a thought to a listener is removed the stammerer does not care and so forces no effort at all. This is what happens when a stammerer is asked to repeat what some one has just said.

There are nine men who stammer to every woman stammerer. The defect, according to statistics, has just the same symptoms and is just as severe with women when they have it as with men. Tompkins explains this by saying that boys leave home earlier and come in contact with the world and in this way are exposed to more ridicule. The girl on the other hand is usually more under a home influence and as a result more protected and less liable to laughing ridicule.

There is one great cure and Tompkins calls it "Mother Nature's." People familiar with stammerers know that the hesitation is worse at times and normal at times, or, "Intermittent." If a stammerer could use correct speech for a long time, he would be cured by the prevalence of the correct speech over the stammering. In other words a long period of automatic speech would build up more confidence than occasional stammering could break down.

Exercises in "free speech" is what Tompkins declares is one of the greatest helps. He gives his own instance when a traveling man. He always took occasion to converse with his seat partner and ask easy questions—talk easily with people as frequently as possible. When he ceased traveling and took up office work where he was called on for little talking his trouble rapidly returned.

Many books have been published giving new methods of curing stammering. The only way that stammering can be eradicated is by an educational campaign by every individual in society.

The way it is to be cured, as has been already stated, is by making the automatic speech prevail until the stammerer has perfect confidence in his ability. This nature's cure is very slow when persons in public office, such as policemen, conductors, telephone operators, and clerks, are addressed by a stammerer. He could be helped a great deal if the people addressed would look kindly, not pitying, and in a sincere voice say, "Take time to compose yourself and I'll wait." It is a duty of society to stop stammering for the stammerer's own sake and for the sake of those who must come in contact with him.

The mother has the best chance of preventing this defect. She is present at the first symptoms, and a few words would entirely prevent the defect from increasing. If all teachers, nurses, doctors, lawyers, and store keepers were advised or taught just a few essential things about the treatment of these few people, much help would come. "A word of consolation then, is like radiance from heaven. It will make him talk."

Summing up—Society, according to Tompkins, should not tolerate stammering and in refusing to listen to stammering would exterminate it. "All that is necessary is public knowledge that the stammerer always has the ability to talk and the disposition gladly to give him all the time he needs or to wait until he writes."

E. B.

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#### SECRETARY'S RECORD OF THE SECOND ANNUAL CONVENTION

**T**HE CONVENTION was called to order on Friday, December 1, at 10:00 A. M., by President J. A. Winans.

The following program was carried out:

##### FRIDAY FORENOON, DECEMBER 1.:

President's Address, J. A. Winans, Cornell University.

"Some Suggestions as to Methods of Research," C. H. Woolbert, Cambridge, Mass.

Open Discussion: Henry W. Smith, Princeton Theological Seminary; Wilbur Jones Kay, Washington and Jefferson College; Smiley Blanton, University of Wisconsin; J. S. Gaylord, University of Wisconsin.

"Academic Public Speaking," E. L. Hunt, Huron College, South Dakota.

Open Discussion: Woolbert, J. M. O'Neill, University of Wisconsin; S. B. Knowlton, Haverford School; Kay; Wm. Hawley Davis, Bowdoin College.

#### FRIDAY AFTERNOON, DECEMBER 1.

No meeting. Members met with the public speaking section of the National Council of Teachers of English (meeting at Hotel Astor on the same days) at 2:00 o'clock.

Topic: Educational Values and Organization of Oral Work.

The Place of Oral English in the English Course—Claudia E. Crumpton, Girls' Technical Institute, Montevallo, Alabama.

The Practical Value of Training in Public Speaking—Dale Carnegie, Young Men's Christian Association, New York City.

The Educational Value of Expressional Training—Charles Newcomb, Ohio Wesleyan University, Delaware, Ohio.

#### FRIDAY EVENING, DECEMBER 1.

##### I

A Buffet Supper and Reception. 6:00 o'clock.

##### II

Program. 8:00 o'clock.

"Methods of Correcting Speech Defects." (Illustrated with moving pictures.)

Frederick Martin, Director of Speech Improvement in the Public Schools of New York, and Director of the Speech Clinic in the College of the City of New York.

Discussion and Questions: Mrs. Alice McLeod, University of Montana; Frederick D. Losey, New York City; Kay.

Reports of Committees were called for by President Winans.

The Membership Committee made no report, H. B. Gough (Chairman), being absent.

The Research Committee (Gaylord, Chairman) made its report. Discussion by Kay, Losey.

The Committee on Distribution of Briefs (Hardy, Chairman) made its report. Discussion by O'Neill, Winans, Kay, Conrad. It was voted on motion made by Kay that the Committee be continued.

President Winans announced that the Committee on College Entrance Credits (Winter, chairman) wished to report progress.

President Winans appointed the following committees:

Committee on Nominations: Dennis (chairman), Covington, Miss Babcock, Gaylord.

Auditing Committee: Conrad (chairman), Lane.

SATURDAY MORNING, DECEMBER 2.

"A Question of Method," J. L. Lardner, Northwestern University.

Open Discussion: Winans; Kay; Myron Luke, Lehigh University.

"The Teacher of Public Speaking and the Students' English,"

A. T. Robinson, Massachusetts Institute of Technology.

Open Discussion: Robinson; Hunt; J. Walter Reeves, Peddie Institute.

"Theory of Argument from the Standpoint of Sociology."

Miss Mary Yost, Vassar College.

Discussion: Sherman Conrad, Culver Military Academy.

Open Discussion: O'Neill; Kay; Gaylord; Dr. D. W. Redmond, the College of the City of New York.

SATURDAY AFTERNOON, DECEMBER 2.

"Interpretation vs. Impersonation."

Discussion: R. A. Talcott, Valparaiso University.

Open Discussion: Miss Babcock, University of Utah; J. W. Wetzel, Yale University; Mrs. Kingsley, University of Denver; Woolbert; Losey; George Curry, Connecticut College for Women; Miss Bertha F. Wilders, Port Chester (N. Y.) High School.

A report concerning the finances of the QUARTERLY JOURNAL was made by O'Neill and Woodward. It was voted that the Editorial Board be authorized to conclude the contract with the Banta Publishing Company. President Winans suggested that the meeting place and time of meeting of next convention be left to the Executive Committee. Discussion by O'Neill; Wetzel; Bromley Smith, Bucknell University. On motion made by Redmond and seconded by Smith, it was voted to accept President Winans' suggestion.

The Auditing Committee (Conrad, chairman) reported its approval of the Treasurer's accounts. It was voted to accept the report of the Auditing Committee.

The Committee on Nominations (Dennis, chairman) reported as follows:

President: J. L. Lardner, Northwestern University.

Vice-presidents:

1. Miss Mary Yost, Vassar College.

2. E. L. Hunt, Huron College.

3. A. M. Harris, Vanderbilt University.

Secretary: Sherman Conrad, Culver Military Academy.

Treasurer: Howard S. Woodward, Western Reserve University.

Editor of the QUARTERLY JOURNAL OF PUBLIC SPEAKING:  
J. M. O'Neill, University of Wisconsin.

Associate Editors:

Alex M. Drummond, Cornell University.

Miss Maud May Babcock, University of Utah.

Homer F. Covington, Princeton University.

Business Manager: H. L. Woodward, Western Reserve University.

On motion made by Smith, the report of the Committee was accepted.

President Lardner took the chair.

On motion made by Smith, it was voted that the Vice-presidents be advised to consider the organization of sectional conferences.

On motion made by Winans and seconded by Woodward, the Second Annual Convention of the Academic Teachers of Public Speaking adjourned.

PERLE SHALE KINGSLEY, *Secretary*.

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#### STATEMENT OF THE TREASURER AND BUSINESS MANAGER

Receipt for the year 1915-1916.....	\$1,359.88
Disbursements for the year 1915-1916.....	1,324.15
Cash balance .....	35.73



Financial Standing, December 1, 1915	
Liabilities .....	\$622.49
Assets .....	113.80
Debit balance .....	\$508.69
Financial Standing, December 1, 1916	
Liabilities .....	345.63
Assets .....	311.66
Debit balance .....	33.97

There are also carried on the books as a contingent liability to be repaid if, or when, funds may be available, the loans made by members in 1914-15 and 1915-16. These advances were made by 75 members in amounts varying from \$1.00 to \$39.00, and totaled \$479.02.

## MEMBERS

Number December 1, 1915.....	165
Number added December 1, 1915, to December 1, 1916....	78
Number withdrawn or suspended.....	243
Number December 1, 1916 .....	30
Gain (29%) .....	213
	48

## SUBSCRIBERS

Approximate number December 1, 1915.....	100
Approximate number December 1, 1916.....	255
Gain (155%) .....	155

## ESTIMATE FOR 1916-1917

Based on the income and disbursements of 1915-16.

Income:	
Membership fees .....	\$630.00
Subscription fees .....	510.00
Advertising .....	300.00
	1,440.00
Expenses:	
QUARTERLY JOURNAL, printer's bill.....	\$650.00
Stenographic work and office expenses.....	200.00
Printing, circularizing, postage, etc. ....	300.00
Miscellaneous .....	50.00
	1,200.00
Net balance .....	\$ 240.00

The above estimate, I think, is conservatively figured on the basis of the business of the past year. However, the indicated

profit of approximately \$240.00 would be more than offset by the necessary additional cost. I did not feel that I could undertake the work of Manager another year, certainly not without competent office help that would cost at least \$300.00 more than the \$85.00 spent the past year for assistance; and I believed no one should be asked to do it without such help. Nor would it be possible under a management changing each year to make THE QUARTERLY the financial success there is promise of its being. Consequently I took up with Mr. Banta of the Banta Publishing Co. the question of having the business handled by his house.

At the time of the conversation in New York, Mr. Banta was there and worked out with officers of the Association a contract which was approved by the Association in its business session Saturday afternoon.

Roughly, this contract provides:

1. That THE QUARTERLY shall be the same size and make-up as at present.

2. That the Banta Publishing Co. shall assume the work of promoting THE QUARTERLY JOURNAL, handling the subscription lists, and securing advertising.

3. That the Banta Publishing Co. shall have all receipts from advertising and subscriptions and \$1.75 from each membership fee. If these receipts do not cover the cost of printing and managing, the Banta Publishing Co. shall meet the deficit. If there is a profit, they shall have all profits up to \$300.00. Profits in excess of \$300.00 shall be divided equally between the Association and the Banta Publishing Co.

4. The Association shall do the work of editing and shall have power to exclude advertising.

5. The contract shall run for three years.

This means that the hard work of the past two years and the special financial assistance given by seventy-five of the members have been rewarded by a degree of success which has made possible a very favorable contract. Whether the Association secures any income from the publication or not, the profession is at least assured of a dignified and inspiring journal for a period of three years, without danger of incurring losses. There are promises of substantial growth in the membership and subscription lists that should within this period make the financial

success of THE QUARTERLY comparable to the literary success it has already achieved.

In all our dealings with the Banta Publishing Company they have given us every courtesy and consideration and have been willing to do very close figuring. They have also shown ability and an appreciation of the aims of the Association. They have the inclination, the incentive, and the equipment to carry on a vigorous program of promotion—the thing that is now essential.

It is to the interest of both the Association and the publishers that our members coöperate with the Banta Publishing Co. in every possible way: 1. By securing the subscriptions of individuals and libraries; 2. By suggesting leads for advertising; and 3. Especially by getting teachers to join the Association.

Correspondence regarding subscriptions should be addressed to the Banta Publishing Co. Correspondence with respect to memberships may be sent either to the Banta Publishing Co. or to the Business Manager.

(Signed) HOWARD S. WOODWARD.

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#### "THE ECONOMIC VALUE OF SPEECH CORRECTION"

THE SEPTEMBER number of the *Medical Record* publishes an article by Dr. Ira S. Wile, member of the New York City board of education on "The Economic Value of Speech Correction."

Dr. Wile emphasizes very wisely the commercial loss involved in allowing speech defects in our schools to go untreated. This is an argument that will tend to open the purse strings of school boards when they remain deaf to all other reasons. The very definite relation between speech defects and the gaining of a livelihood is impressed on those who are worked in the dispensaries of large hospitals where come for treatment boys and young men who find it impossible to get jobs because they have defects of speech. Some of their stories are so pitiful and appealing that if the public knew about them they would not begrudge the money for special teachers.

Recognizing that speech defects should be treated as soon as the child enters school Dr. Wile says: "Obviously, the most vital phase of speech improvement lies in the organization of elementary school instruction and methodology, so that bad

speech habits may be checked during the school life of the children."

There is a danger at present that the country will be flooded with teachers for the correction of defects of speech who do not recognize the relation of defects of speech to other neurotic and organic nerve disorders. Speaking of this the article says: "Speech defects cannot be considered isolated phenomena. Speech defects among the deaf and feeble-minded, for instance, constitute only a portion of the potential weakness of the individual and their speech defects, therefore, can be considered simply a part of the general disability lessening the economic worth of the afflicted. All speech defects represent abnormalities."

Only a few of the significant paragraphs can be quoted.

"Speech defectives and particularly stutters are likely to be backward and even retarded in their school work, although there are many who maintain excellent position as measured by ordinary standards of school progress. A large proportion of stuttering, probably 50 per cent, could be prevented by adequate provision for improvement in methods of school instruction. *A large proportion of stutters are curable.* Attempts at speech improvement likewise are of service in detecting early organic disorders of cerebration and may at times lead to prevention of irrational extravagances."

"It is patent that the average sufferer from a speech defect is deprived of his fullest opportunities of education and self-expression. The majority of speech defects are combined with defects of vision, hearing, and muscular coördination, or cerebral development."

"Studies in speech correction may indicate in numerous instances that stuttering has been increased by the attempt to make sinistrals dextrals; and the speech defect thus resulting may actually serve to impair the industrial progress of the child for the sake of securing uniformity in the classroom."

"The economic cost of speech defects is registered in the limitation of the occupations that are available for individuals who have speech delinquencies. The more pronounced the defect, the more limited the field of activity. Another economic gain is to be secured through speech correction in the prevention of industrial accidents."

"The importance of discouragement, anxiety, family distress, embarrassment, diffidence, and shyness upon the development of high moral character cannot be estimated. Wherefore, among delinquents speech defects are noted with greater frequency than normal population. If speech correction can prevent children from moral degeneration, its economic usefulness is enhanced."

"In the ordinary public school system, the educational cost for correcting speech defects has not been estimated. A special teacher is necessary, an ungraded class is important. The monetary expense is negligible in view of the possible gain to society. School systems should recognize that it is a part of their function to develop to the full the latent possibilities of school children. In the education of mental defectives, society can scarcely be repaid for the cost of education because so much of it is now spent on those who will never be able to make adequate economic returns. In the case of speech defectives, particularly in the case of stutters and lispers, the state is reversed. The improvement of speech defectives enhances both their economic and social value. The plea should now be made for more speech, for better speech, and for the prevention of speech defects."

This excellent article of Dr. Wile's comes at an opportune time. It was widely copied in the daily papers, *The New York Times*, *The Boston Post*, and others having printed excerpts from the original article.

S. B.

## NEW BOOKS

*The Literacy Test for Immigrants: A Debate.* University of Chicago, Chapter of Delta Sigma Rho, Chicago, 1916. Paper, pp. 62, \$1.00.

This pamphlet contains the constructive and rebuttal speeches of the representatives of the University of Chicago in the Central Debating League, 1916, being the speeches of the Chicago men against Michigan on the one side and Northwestern on the other. The Instruction gives information concerning the debates and the debaters. A brief preface is written by Harry G. Moulton, Assistant Professor in the Department of Political Economy, Debating Coach of the University. The speeches are printed in regular order, first affirmative and then negative, but they are not speeches which answer each other. We have here the affirmative half of one debate and the negative half of another debate, rather than a complete debate. In both affirmative and rebuttal speeches important material is introduced in brackets with an explanatory note to the effect that the paragraphs in brackets were not actually given in the debates but are inserted to complete the argument. Following the main speeches and rebuttal are two elaborate briefs, one affirmative and one negative, which are rather good briefs. They are better than those usually found in such publications as the one under consideration. The pamphlet also gives a very complete bibliography on the question of a literacy test for immigrants.

On the whole I should say that the pamphlet ought to be of considerable assistance to the student of the literacy test for immigrants, and of very little assistance to the student of debating, though it might serve some helpful purpose even here. Its weakness, of course, as a report of a debate is that it is not a report of a debate. It does not present one debate, and it is an edited manuscript rather than a stenographic report of what was actually said in the course of the debate. In my opinion, from the standpoint of debating, no

report is worth paying much attention to that is not an unedited, uncorrected stenographic report of what was actually said on the platform.

J. M. O'N.

*The Brief-Maker's Notebook.* By WARREN CHOATE SHAW. New York: Ginn & Co., 1916. Cloth, \$1.00.

To the teacher who places the psychology of thinking at least by the side of its logic, and who believes in awakening and holding the attention and interest of the student as well as in encouraging independence and originality of investigation on his part, the *Brief-Maker's Notebook*, with its phases and rules will no doubt raise serious misgivings and appear as a formidable object. One may, indeed, wonder if Mendeleeff's law may not have had some subconscious or mystic influence upon the author, for the *Notebook* is devised to accomplish *seven* aims, all questions of public policy are to be studied in *fourteen* phases, and there are also *fourteen* rules for the use of the *Notebook*.

The author has really taken as typical, for the solution of all issues of policy, such things as the finding of evils in an existing system, the showing that a proposed plan will remove these evils, and that the merits of the latter are greater than in a substitute plan. The book, indeed, would be clearer if something of this sort were stated in the introductory explanation; or appeared in a simple grouping of the numerous so-called "Phases."

Practically, it is, of course, unnecessary for a brief-maker to examine every question of policy in these three phases and the eleven others which Professor Shaw develops from them as starting-points. Theoretically, however, by taking the logical motor trip thus mapped out for him, he should gain in accuracy and closeness of reasoning and in thoroughness, as well as in the completeness of his proof. It is, verily, a carefully planned tour, for not only do we pass by the fourteen phases but each phase is further analyzed, e. g., as being a proposition of classification, of causation, or of comparison. I must say that I miss here some of my old friends such as the argument from analogy or example, but I am sure that I will be told that it is included in the others, just as I have a right to say to the author that every argument must imply a cause. Personally, I like to think of any argument as



involving an inference from a complex of the following four relations—simple association, resemblance, particular and general, and cause and effect. This is so, regardless of the name by which I may at the time choose to designate it. I see no objection, however, to the naming of Propositions for the practical purpose in view, as Propositions of Classification, of Causation, and of Comparison. But there is a confusion when a fourth is added (as on page IV) and called a Proposition of Policy, for the first three are asserted on the basis of process, the last on that of subject matter.

Finally, I agree with the author that the type of question chosen in matters of public policy is the best for the purpose, and while the method outlined possesses the advantages and disadvantages of being special, minute, and elaborately technical, it is not too much to say that this book, if properly used, may be made of value in encouraging careful habits of logical investigation and notetaking, preliminary to the making of a brief.

H. F. C.

*The Elements of Public Speaking.* BY HARRY GARFIELD HOUGHTON. New York: Ginn and Co., 1916. Cloth, \$1.50.

Professor Harry Garfield Houghton has recently published a book on *The Elements of Public Speaking*. Those teachers who are giving instruction in this particular field will welcome this book as a distinctive contribution. It will be a welcomed contribution not because of new material facts, nor because of originality of treatment, but for the reason that Professor Houghton has gathered the vital and the leading practical suggestions into a single book. There are, of course, observations that might be made that do not appear in this work (every man has certain, individual ways of doing things that are important to him) but the leading facts are here, and they are put in an understandable form.

The author has treated his subject in a *sane* manner. He has gone about his task as one who has a definite body of real work to do that is void of fancy or of useless technicalities. In his preface he says in substance that the student wants and needs two things: He needs a sufficient amount of the theory of the subject, clearly expressed, so that he will not have to work blindly; second, he needs a maximum of practice. There you have it; a minimum of theory and a maximum of practice. It is sufficient here to say that

Professor Houghton followed, in the body of the book, the judicial suggestions of the preface.

The field of Public Speaking has long been in need of a book like this one. For the benefit of those who have not seen the publication itself, it may be suggestive briefly to note the subjects treated. A chapter is devoted to each of the following: planning a speech, the conversational mode, action, gesture, breath control, enunciation, pronunciation, pitch, time, quality, force, emphasis. In reading Professor Houghton's treatment of these subjects the experienced student will want to know something more definite than appears as to matters of detail in ways and means of doing particular things. The beginning student will, however, not be far enough advanced to be interested in nice detail and for the advanced student the book was not written.

It ought to be noted further that the author has an Appendix, two of them in fact. One is devoted to practical suggestions to teachers: these are worth reading and will be helpful. The other is on the general subject of the Declamation. Here the author has made an observation that this writer wants to emphasize. It has been our task to assist in judging a good many high school contests; and we want to go on record as endorsing Professor Houghton's protest against giving the "Call to Arms," "Supposed Speech of John Adams," etc., to immature students. It puts upon them an impossible burden; it is not only harmful, it is positively destructive to their development of proper skill and appropriate taste.

C. D. H.

*Thinking as a Science.* By HENRY HAZLITT. New York: E. P. Dutton & Co., 1916. Cloth, pp. 251. \$1.00.

Some of the chapters in this book, whose title is somewhat misleading, are fairly readable for teachers of public speaking and kindred subjects. The first chapter discusses the neglect of thinking which is so common today and which is to be remedied only by a study of the science of thinking. Science is then defined as the study of "the nature of things as they are," and as a study of the "means of reaching desired ends." The science of thinking is of the latter kind, being the propeller which pushes the ship towards the port of Truth.

What many people call thinking is not real thinking, which must be "thinking with a purpose." In another place real thinking is said to be reasoning. The occasion for thinking is "a thwarted purpose." And yet the author says, "After mature deliberation, the frog solves his problem."

The requirements for good thinking are as follows:

1. We should see "to get our problem or problems clearly in mind, and to state them as definitely as possible";
2. We should then classify according to our purpose;
3. The next requirement is to think by as many methods as possible. When one has chosen a subject, he should first "do a little unaided thinking on it." Next he should select a comprehensive textbook to read. This book should then be read critically, that is, challenging the truth of the statements and examining the evidence offered. The fourth thing to do is to make written notes "of the problems taken up which you do not believe have been adequately treated, or the solutions of which are in any way unsatisfactory. These you should think out for yourself."

Some characteristic remarks are selected to suggest the author's style of thought.

"The discovery of the *fact* of evolution constituted an incalculable advance, but the method for study which it furnished was of even greater importance."

"If a man has not within him the materials of a thinker, no amount of method can make him one."

"Make sure you understand every sentence of a book."

"A good task to set before yourself is to take every idea you agree with in a book and try to treat it as a 'germ.'"

"Few books are worth re-reading."

"He (the reader) will not go very far wrong if he gives thirty minutes to reading and thirty minutes to thinking."

The chapter on debate and conversation is very brief and does not offer much to teachers of debate and other forms of speaking.

J. G.

*Universities Debaters' Annual.* Edited by EDWARD C. MABIE.  
White Plains, N. Y. The H. W. Wilson Company, 1916.  
Cloth, pp. 294. \$1.80.

Practically everything that was said in the review of the first volume of Mabie's *Debaters' Annual* (in *THE QUARTERLY*, Vol. II,

No. 1, p. 101) applies to this second volume. There has been one improvement, wherever the speeches of a single debate are presented they are given in the same order as that used by the speakers in the debate, instead of first all the affirmative speeches and then all those on the negative. In some instances the affirmative of a given college against one opponent is presented with the negative of the same college against a different opponent. This is not satisfactory, of course, for one who wishes to read whole debates. Two of the debates printed are whole debates as taken by stenographers at the debate. These are interesting reading because one feels that he is getting the actual debate rather than a carefully edited manuscript. When some publisher gets out a whole volume in this way, he will do a great service to our profession, and will, in my opinion, profit by the venture. I can see but small excuse for publishing any other kind of report.

J. M. O'N.

*American Merchant Marine.* Edited by E. M. PHELPS. White Plains, New York: The H. W. Wilson Company, 1916. Cloth, pp. xxviii+218. \$1.00.

This is a volume of selected articles, briefs, bibliographies, etc., on the general question of the American Merchant Marine. It is the most recent issue in the *Debaters' Handbook Series*, and contains material drawn from authentic reports, speeches, magazine articles, and editorials. If the briefs were omitted (they could be easily cut out) it would be an excellent book to put into the hands of students working on this problem.

J. M. O'N.

*Debaters' Manual.* Edited by E. M. PHELPS. White Plains, New York: The H. W. Wilson Company, 1916. Cloth, pp. x+181. \$1.00.

This second edition of the *Debaters' Manual* needs no extended comment. The original edition was reviewed in THE QUARTERLY for January, 1916, p. 98. The main body of the book remains unchanged, but many new references have been added to the bibliographies, and the list of debating organizations in the United States has been revised and brought down to date. As was said of the

original edition, "this book can be heartily recommended, especially to those who have to work with meager library facilities."

J. M. O'N.

*Lessons in Public Speaking and Oral Reading for Class and Private Drill.* By JOHN R. PELSMA. Austin, Texas, 1916. Published by the author. Cloth, pp. 58. \$0.40.

In a little pamphlet Mr. Pelsma, instructor in Public Speaking in the University of Texas, has gathered in concise fashion a really admirable series of exercises for drill and practice. It is designated to be used if desirable "in connection with any standard text on public speaking, or expression." The author adds also that his aim has not been originality but utility. He has well followed the latter idea: the exercises are wisely chosen, and the ten lessons are coherent and progressive. In the choice of many of his excerpts there is, however, a touch of originality that is quite refreshing. It is one of the best of the condensed pamphlets on public speaking which have been published through the extension departments of several universities, and should prove of assistance to many teachers of public speaking.

G. E. J.

*Community Drama and Pageantry.* By MARY PORTER BEEGLE and JACK RANDALL CRAWFORD. New Haven, Conn. Yale University Press, 1916. Cloth and boards, pp. 370. \$2.50.

This is the best book we know of on the general subjects set forth in the title. None are better qualified to describe the bearings of community drama and pageantry than Miss Beegle, Organizing Chairman of the New York Shakespeare Celebration, and Jack Crawford of Yale and director of the Dartmouth pageants.

The treatment is especially valuable in the emphasis given to the establishment of standards and right conceptions of the work. Yet it is also the most practical manual of rational detail that the writer has seen. Among the most valuable chapters are those on *The Principles of Pageantry and Community Drama, Production, Acting, Grouping, Costume and Setting, and Organization*. In all these the blending of right theories with practical suggestion is admirably done.

The extensive Bibliographies are one of the most important features of the book and cover very completely every phase of the general subject. They alone are quite sufficient justification for the whole text. One should commend both the illustrative and artistic value of the cuts, and the pleasant format of the book as a specimen of printing. The style is so good as to make the reading both easy and delightful.

This book deserves more than this passing comment but we can summarize for it the warmest praise and class it among the indispensables for this kind of work.

A. M. D.

